

NO MEANS NO, LOUNGE LIZARD'S JOHN LURIE, 7 INCHES, TAD,  
NIRVANA, JAPANESE NEW MUSIC, VOLCANO SUNS, MECCA NORMAL & MORE...

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# SPIT HAPPENS

Come on in. The water's fine. Bring the toaster while you're at it. We're here lounging in the new hot tub acquired with the overwhelming financial success of Hot Spit #1 (Yeah, right! ) Hot Spit #2 materializes after countless sleepless months and only twice as late as originally planned. Man, I hate when reality sets in.

Why in hell are we doing this?... Well, let me tell ya... In a world trying to keep up with the Joneses', Hot Spit looks to the rats who forgot to enter the race. With commercial music dominating so much of radio, television and mainstream society in general, it can sometimes be difficult to realize the obscure. You don't see indie bands on MTV and if you do then they're probably not indie bands any more. Perhaps I'm wrong, I don't know. I don't watch MTV. On those sleepless nights, it more fun to tune in some lame all-night video show, turn down the sound and turn on the local alternative radio station. Hallelujah for the alternatives.

What Hot Spit hopes to do is make it a little easier to uncover the alternatives. In a continuing attempt to explore the unheard music, Hot Spit queries the players and investigates the happenings of alternative choice. There are a few respites from the status quo, but they must be sought out. Alternative press publications are a great place to start, but the fact that you're reading this means that you're already enlightened. You probably also know that there are many alternatives among the alternative. If you think this one sucks, you can find another that you like better. College and community radio are also vital sources. Radio that changes lives. If you're lucky enough to live within earshot of a good station, consider yourself lucky. If not, many community stations rely on volunteers to survive. You could expose your own bent to the masses.

Hot Spit attempts to expose our bent to the masses... well... maybe to anyone who'll listen. The hell with saving the world, just being tuned in is sometimes enough.

Thanks to all the folks who sent in stuff, especially the truly independent projects. We may be more sporadic as originally planned, but we'll eventually get to your stuff. Enough excuses. Excuses are like buttholes. Everyone's got one and they all stink. For know, stay tuned and enjoy. Music is it.

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No Means No are the other Wright brothers, John and Rob on bass and drums, playing along with guitarist Andy Kerr. Taking their name from an anti-rape slogan, NMN attack with a message that, although non-political, is intensely meaningful. Their sound is a type of hardcore funk jazz brought on with the intensity of an icepick to the skull. No Means No took a break from their tour with Victims Family to chat with the staff of Hot Spit .



**Hot Spit-** You guys come from Victoria BC, What's the scene like up there?

**Andy-** Victoria is small. It's very small, but it's very comfortable.

**Rob-** There's a few good band. Shovelhead...

**John-** Dayglos [Abortions]

**Rob-** Yeah, we started there and it was really nice because you'd get to play a lot before anyone got to see you. So there was no initial embarrassment.

**John-** We were really terrible at the beginning.

**Rob-** When you get it together enough to pay the forty bucks to take the ferry there and back to Vancouver, you're pretty serious.

**Andy-** So we thought.

**Rob-** So we thought... So yeah, we had a nice comfortable opening few years. We didn't have to be in L.A. worrying about who we had to kill to be an opening act.

**Andy-** ...or who we had to pay.

**Rob-** We played more of the bigger shows in Vancouver.

**Hot Spit-** I've heard your music described so many different ways, I was wondering if you guys have a definition.

**Rob-** John!

**John-** I wouldn't describe our music as John. There's a couple terms, I think the last one we officially used was one block from rock. Imagine rock'n'roll, we're just down the street an around the corner.

**Rob-** The rock'n'roll 7-11.

**Hot Spit-** Do you have any influences?

**Andy-** the 1970's, the 1960's, the 1950's

**Rob-** for me it's the 1960's

**Hot Spit-** How about the eighties?

**Andy-** Naah.

**John-** Actually, probably more of the eighties than the seventies.

**Hot Spit-** What part of the eighties specifically?

**John-** Tupelo Chainsex, [Victims Family]

**Rob-** White blues rock... but then we heard like the Ramones and Stranglers and realized that there was a lot more to making music.

**Andy-** like spitting at people.

**Rob-** the fun things, it's real hard to learn how to play, but then when you get on stage you can spit on each other.

**John-** Actually, it was probably PIL that made us start playing live because we just played bass and drums and it wasn't until we heard PIL that we knew there was anyone who relied so heavily on bass and drums—songs built on bass lines with the songs on top of that and that's how we got our start playing live.

**Andy-** That and Gang of Four and the Au Pairs and bands like that took the idea of the foundation, what a band should sound like, and playing the guitar not as some monstrous thing but changing it to more of a percussion instrument much of the time and making the bass and drums do a lot of the work.

**Rob-** There's really like two kinds of music and that's good and bad. The good stuff is the kind where people, whatever they play, whatever style or culture or tradition they come out of, they play from themselves putting their own original stamp to what they're playing with a lot of intensity. Anyone who does that, from Hank Williams to Black Flag, are hardcore music to me and that's the kind of music I like. That doesn't mean you have to play faster or louder... those things are great, I like that type of music in particular—we mix it up as well—you've got to put yourself into it and all of your self into it and if you do that your going to be good no matter how well you play or what kind of music you play.

**Hot Spit-** Where is it coming from? You say it comes from yourself and I've noticed that some of your songs have a dark edge to them.

**Andy-** Dark edge!!?

**Rob-** Why is that Andy. You're troubled aren't you?

**Andy-** Dark edge?... wait a minute! self pity, revenge, wait a minute!!...

**Hot Spit-** What's the psychology behind No Means No

**Rob-** It's going the right way by not going all the wrong ways. So you concentrate on where you're not going. You look at things you don't want to be and don't want to see and don't want to have anything to do with and avoid them. So it's repulsion technique. Eventually you back yourself into where you want to be.

**Andy-** Then someone comes along and drops a sixteen ton weight on you.

**Rob-** There was an article wrote about us that

NEXT PAGE

**Hot Spit**



grouped us with Killdozer and another group-nihilism in the nineties—I think that that's a fair approach, but nihilism is a wonderful thing, it's the only philosophy for which you have to give nothing.

**John-** It asks very little.

**Rob-** The possibilities are endless. Once you eliminate and absurdify — absurdify? — once you call it all crap you're left with — What do I do? — and you can do just about anything. It's not like nothing's worth anything so why do anything, it's nothing's worth anything, nothing really matters, so fuck, do what ever you do.

**Hot Spit-** Does touring pay the bills?

**Rob-** It's starting to. Last year we did real well. People really liked the last record. We've been getting lots of folks out to shows almost every where we go.

**Andy-** Haven't been in debt for a long time.

**Rob-** We've given ourselves money for rent the last few times we've come back. It's really nice, but that represents six years of work. People interested in starting a band, think of dentistry school first.

**John-** Make sure you really want to do it.

**Rob-** We're really lucky. We've never had any major disasters in the band, no big personality clashes, no one's stolen all our equipment. We've gotten off easy in a lot of ways. We've lucked into working with people like at Alternative Tentacles. So we've been really lucky. We've also had no great expectations, no big stars in our eyes.

**Andy-** People ask us "Have you ever gotten any interest from the major?"....."no". Never wanted to hear us, just too depressing and down and wouldn't sell.

**John-** We sort of resigned ourselves to that years ago. The music we play, we really enjoy it and hope other people enjoy it, but the majority of people on this planet, do not want to hear this.

**Andy-** They would rather live their lives away from our records and away from our shows and

that's fine by us. We have the idea that people who are interested in us do come and see us.

**Rob-** What's really scary is that people do come. Whoa!

**Andy-** What was even scarier was when we went down to Berkeley one time. Our first show in the bay area we played a pizza parlor. There's a band called Victims Family..."Oh no, there's another one like us."

**Hot Spit-** If you don't have expectations of working up the proverbial music-biz ladder, then what are your expectations? Where do you think you're headed?

**Andy-** To try and continue to make good music and to try and do something a little new with every album and maybe go a few new places with every tour. Fortunately in Europe right now, it's getting to the point where there are a lot of people wanting to come to our shows over

there. So the progression to work up the corporate music ladder would be "OK, we'll just play universities now, big clubs that hold 900 people." I don't think we want to do that.

**Rob-** We're real leery of anything that seems like a natural progression as really just a natural degeneration of what you're doing. You become farther away from your audience. You become less and less aware of what the people who actually started listening to you are about and into. So we're constantly trying to stay with the people who we started out with and are comfortable with and are comfortable with us. That way we'll always be able to do what we want to do. Most bands who try and do this ephemeral thing, getting that wider audience—what the hell wider audience is I don't know. They just end up alienating the people who made them what they were to begin with.

**Andy-** People would say that it's a political move. We'll associate ourselves with big record companies. The higher up you go the more you get screwed and that is the law as far as the music industry goes. On this level, you may run into the odd moron, but they're a little moron as opposed to a big moron with lots of





lawyers.

**Rob-** We've managed to take control of all of what we've done and we've never had to make compromises except among ourselves. Natural ones you make like "I'm not playing this part!!" But we don't have to do this to somebody who says "No, you can't play that part because it won't sell." At the same time, we've managed to get in the position where we can make money at the band, people know us and we go all over the world. It's perfect. Why should we change?

**Hot Spit-** Are you guys politically active?

**Rob-** No. We have viewpoints, but what the hell does that mean? We can talk up a storm.

**Hot Spit-** How about socially conscious?

**Rob-** We try and keep aware and do some things. We've done shows for prisoner's rights and things like that. We don't feel comfortable, even less so now when I see tons of bands getting on the band wagon for this, that and the other thing. I suppose it's good that people are made aware of the Amazon jungle because Sting puts out a little book about it with a picture of him and a head hunter going "Oh, I can dig this." But I basically want to stick a cattle prod up his ass. He's a poseur from way back.

**Andy-** It still doesn't take away from things that are actually happening. There's a lot of hypocrisy around.

**Rob-** What we try and do politically is to keep ourselves politically correct in our dealings with ourselves and other people. I think that that's where you've got to start. Don't preach freedom and justice and economic equality and then go out and say "Hey, our rider's not right. You don't have the two Cokes that I want. You'd better go get them or we won't play." or the famous "No blow, No show." What we try and do politically is try and deal fairly with people and don't take money that isn't there for shows that don't go well.

**John-** Don't deal with people who are not nice people.

**Rob-** Yeah, don't deal with people who you know are into that cut throat way of living and doing business.

**Andy-** As much as we'd like to name names.

**Rob-** And the way we work. We're an independent band on an independent label who

travels all around the world. We work on a cash basis. We come, we play, they give us our money from the people who paid to come in and we go away. We can do this in Kalamazoo, we can do it in Warsaw. A lot of people have political ideals. Say "Well, if you want to make a political act, quit your job. Don't work for whoever your working for making your money supporting this kind of system."

**Andy-** If you don't like what your buddy at work is saying, say so. It's a lot easier said than done. Sometimes it takes a lot of courage to do it but you might as well give it a try.

**Rob-** That's the extent of what we do. I'm not saying that people shouldn't be political. People like Biafra and other people who have made causes and political ideology a part of what they do are to be admired.

**Andy-** We try and sing to things that are inside of people that are really screwed up. In a band like the Ex from Holland who are, I wouldn't say straight forward, but are a very politically-oriented band. Take a look at how outside forces affect the inside of people. How they make 'em screwed up. We just do it the other way to get to the same end.

**Hot Spit-** Do you guys read a lot?

**John-** These guys read a lot, I don't read much.

**Rob-** I read a lot of [James] Joyce. I've got an obsession with him.

**Andy-** I like Gertrude Stein, though I've never made it through *Making it in America*.

**Hot Spit-** So who's responsible for most of the lyric?

**Andy-** The old man.

**Hot Spit-** The thinker?

**Rob-** Well yeah, but not totally. When you add it all up from the beginning, I guess I do.

**Hot Spit-** There seems to be a lot of emotion in the music just in terms of the energy that you put into it. What makes the songs click, what people really dig in them is when they can relate to them in a sense. They're not so heavy handed that you can't step back and look at them.

**Andy-** There's a certain sense of humor. There's all this cynicism and jadedness and darkness about being generally annoyed with the world.



**John-** The type of people who are into our music seem to be people who are there for the music. Listening, wanting to hear the band, wanting to hear that kind of music. It's not so much being in the scene. In a way, the bigger the crowds get, the trendier it can get. I always feel that music works on an emotional level. It does on a way on the record. On some performance art it works on an intellectual level, I suppose. But for me, music in a live show works on an emotional level. I think that's how you make contact with an audience. It's when you sort of become in tune with the people around you. That energy... intensity... you get caught up in it. That's how you get a really happening show. Everybody knows what everybody else is thinking.

**Rob-** Once you've made that connection, then what you say does mean something. People are listening and they're hearing. Whereas if it's just background music or music to dance to while you're looking around for someone to go home with or people to get drunk with, they don't care what's being said. But if you get people really excited and move them with the energy and the conviction of what you're doing, then when you do say something, they're listening. People do want to hear ideas and thoughts expressed. I think John's right, what has to come first is the emotional contact. That's where you're going to get the basis for the communication.

**John-** Everybody's got to be working on the same level.

**Andy-** And that has to come naturally. You can't quantify that or try and sell it or something like that because the band would be like Bon Jovi "Oh, we're gonna play teen anthems." To me, that music is just completely hollow. People making romantic music, even like political bands of the punk thing making some big romantic stance like the Clash or somebody like that. After a while it's just pathetic. Here's Joe Strummer, He's just bought a city block in London and he's going "Yeah, Sandinista!" Come on, give me a break. Like Rob said before, it doesn't matter what kind of music you play. I listen to a band like Victims Family or Alice Donut. There's something special there. It's the combination of people in that band and

what they're doing. Something wonderful you can't put your finger on comes out. You can't quantify it.

**Rob-** It's the same combination that comes out in someone like Hank Williams. It's the same kind of connection. You're listening to another human being and it's somebody. You can tell it's somebody.

**Andy-** There's got to be more to it. It's like technique or something like that. Musical technique is great. You can say "What a great guitar player or fantastic drummer" real enjoyable to watch, but unless there's some kind of soul there, it's like pointless even with any political thing, too. Even with a band like The Ex from Holland. They play very, very straightforward political type stuff, but there's a real soul behind that music and that's what attracts me. The other stuff comes later for me. The same with Crass. It was always the feeling that you got from listening to a Crass record. The information filtered in afterward which was good. It wasn't like I went "Hmm... Politically correct lyrics, hmm... I bet I'd really like this."

**Hot Spit-** They really made it sound like the world was ending.

**Rob-** Yeah, exactly... ARRGGGGHHHHH!!!! Got your attention.

**Hot Spit-** With Small Parts Isolated and Destroyed some of your songs were...

**Andy-** Long songs?

**Rob-** Drawn out self-indulgent exercises in...

**Hot Spit-** Where do you see your music progressing from here.

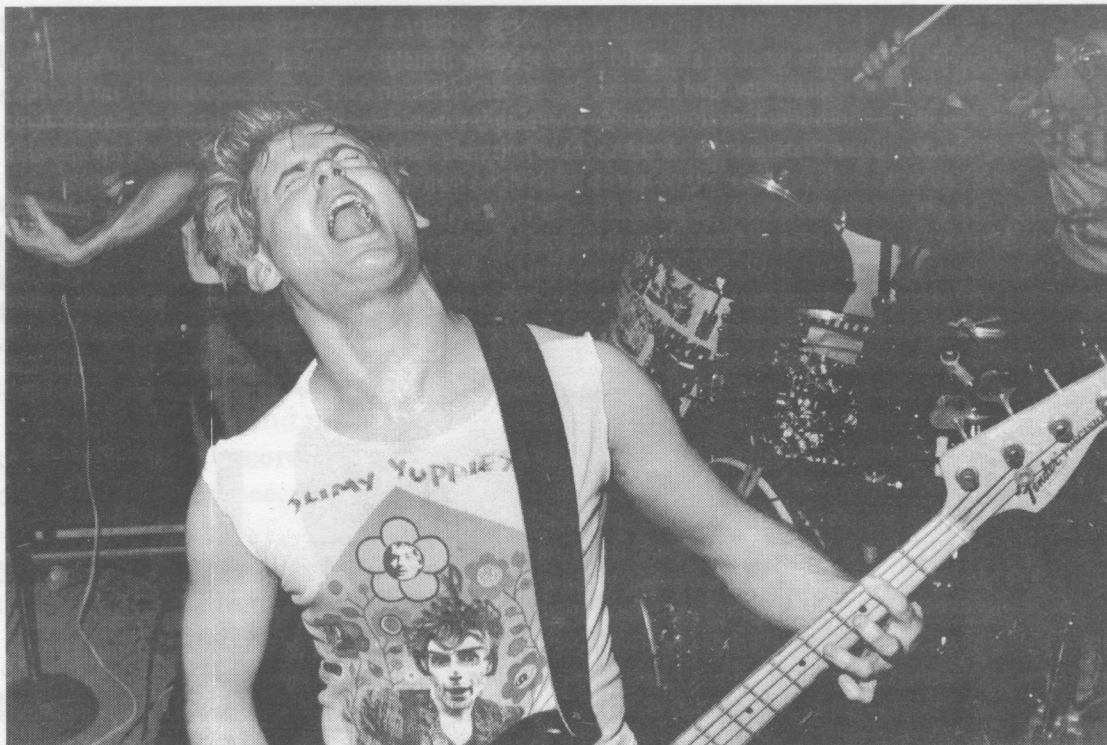
**Andy-** The reason we did the Wrong album like we did is because everyone kept coming up to us and mentioning those things. "Do shorter songs, do shorter songs!" Maybe it's an idea if we did some shorter songs. It was an odd idea because when we're writing the songs and arranging them we we're going "OK, let's not make this go twenty one times, let's make it go four times. It only needs to be played four times." It was kind of putting limitations on ourselves to do something different.

**John-** It's No Means No Party album.

**Andy-** I don't know what our direction after this is going to be. We're throwing around ideas... changing instruments.

**John-** It'll be just like all the others, we'll come





up with a big group of songs and some how they'll get recorded and come together in some sort of order. That's basically how every album we've ever done has come together. We have this many songs, let's just record all of them.

**Hot Spit-** I've heard in the past that you've done Ramones covers?

**Andy-** That's a lie!!

**Rob-** Well, actually it's not.

**John-** We've done our No Means No clones the Ramones. We've done it three times.

**Andy-** The first two times we did it, we did the first side of the first three albums in order, plus selected cuts of the second sides of the first three records.

**John-** Twenty eight songs altogether.

**Andy-** Then we got bored with that, so we decided to make our own Ramones band named the Hansen Brothers and just play Ramones tunes. Then we got bored with that. Then we did the Ramones It's Alive album and added The Clock Strikes Twelve by Cheap Trick. It didn't fit in at all, but we liked the song.

**Rob-** We got a friend of ours, Gary to drum and John get's into his Joey outfit.

**Andy-** John IS Joey Ramone. He doesn't sniff

glue before he goes on, but...

**Rob-** You got to see it to believe it. It's amazing. From the voice to the hair to tall gangly stupefied look, it's real great fun.

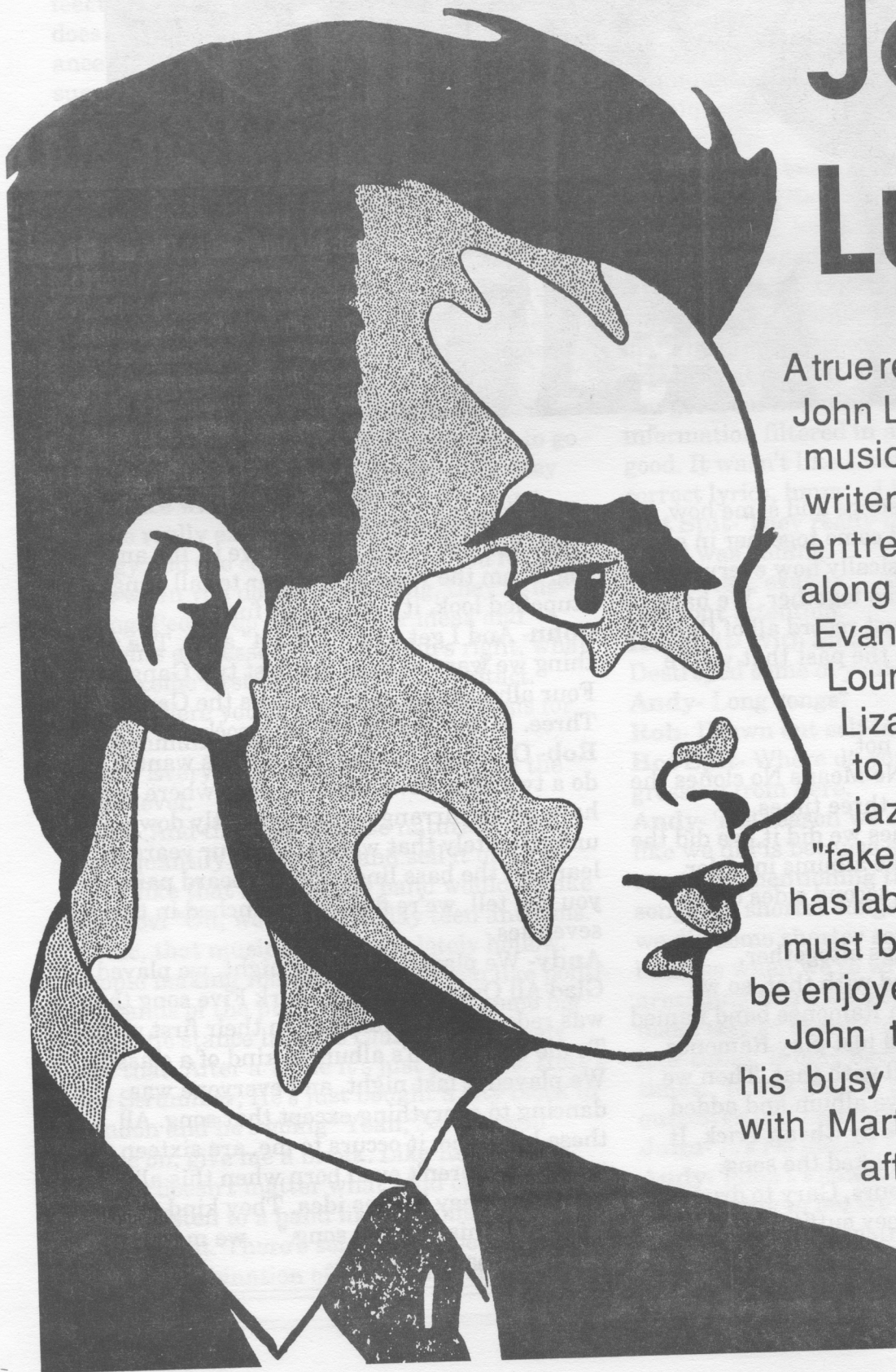
**John-** And I get to go "1-2-3-4" a lot. The next thing we want to do is the first two Gang of Four albums and call ourselves the Gang of Three. Either that or the Buzzcocks.

**Rob-** Or Elvis Costello. We always wanted to do a two hour Elvis Costello shoe where you have all the arrangements perfectly down pat unfortunately that would take four years to learn all the bass lines and keyboard parts. As you can tell, we're firmly entrenched in the seventies.

**Andy-** We played the other night, we played Glad All Over that Dave Clark Five song that was redone by the Rezillos on their first album. To me the Rezillo's album is kind of a classic. We played it last night, and everyone was dancing to everything except that song. All these kids who, it occurs to me, are sixteen years old, weren't even born when this album came out. They had no idea. They kind of went "Oh yeah, this is a pop song." ...we may turn into a pop band any day.



# Lizard King, John Lurie



A true renaissance man, John Lurie is at once a musician, composer, writer, actor, painter, entrepreneur and, along with his brother Evan, founder of the Lounge Lizards. The Lizards' music is hard to define, a kind of jazz-as-exotica or "fake jazz" as the band has labeled it. The sound must be experienced to be enjoyed.

John took time off from his busy schedule to talk with Marta Ulvaeus, jazz afficianado, KDVS music director and cousin to an ABBA member.



Marta- I wanted to ask you about your musical background. I admire the many different avenues of expression that you've taken, not just musical, but acting and artwork. I read that you started out with the harmonica. What happened with that?

John- I still play it once and a while. I played a little bit on the Mystery Train soundtrack. I don't play it very often I must say.

Marta- It was on Down By Law.

John- Yeah, it was on Down By Law and it's on a Japanese album that the band played on about a year ago, but that record would never come out here. It's in Japanese...I travel with it.

Marta- Do you?

John- Yeah, I play while I'm driving the car. That's how I learned actually. I started my harmonica when I was 16 when I also just first started driving. I played the harmonica all the time.

Marta- I read that you were influenced a lot by Little Walter.

John- Little Walter... totally. My first gigantic influence was Little Walter.

Marta- And then you went on and played with Canned Heat...

John- And John Lee Hooker.

Marta- ... Mississippi Fred McDowell... What brought you to the saxophone?

John- Harmonica, unless you play chromatic, which is probably the most difficult instrument in the world to play, harmonica is sort of limited. I started playing guitar for a little while. I heard this thing by Dolphy called God Bless the Child, but basically this weird guy gave me a saxophone in the middle of the night in Weston, Massachusetts.

Marta- Would you tell that story?

John- Yeah, I was seventeen. My father had died a couple months before. I had colored in my college boards. I didn't want to go to college. If I didn't go to college though, I was going to have to go to Vietnam. I was really finding out that basically I was a nocturnal person. I would stay awake all night every night and then go to school in the morning when I would make it. I was walking down the street about five o'clock in the morning. I had just had a bad experience sitting in on harmonica for these

sort of big deal guys from Boston. They're not a big deal now, but I had a bad experience sitting in with them. I was just incredibly depressed. I ran into this guy who had a wheelbarrow filled with dirt. He's just walking down the street in Weston, Massachusetts. I started talking to him and he told me he was going to plant an organic garden on his roof and that he had just seen a statue turn into an angel. Well, this kind of thing was exactly what I was looking for so I talked to this guy for a long time and we went to his house and he gave me a saxophone... a tenor sax, and a bicycle. I would go out every day, there was a place called Newton Hill and I would play all night there. That's when I started playing the saxophone. There's a piece called God Bless the Child by Eric Dolphy that really influenced me.

Marta- That's a beautiful piece. What we were talking about a little earlier had to do with this independent project that you've worked on and released, the Voice of Chunk, I know from listening to the music myself that it sounds a lot different than previous releases and that's one thing I like about your music is that it's full of surprises.

John- You mean previous Lounge Lizard releases?

Marta- Yes, previous Lounge Lizards.

John- Yeah, it does sound different. I think it's more... some how it's more cohesive. I don't want to say that I've musically arrived, but I was always looking for stuff before and so the albums tended to sound very eclectic. There would be a tango and a blues and the such, but this one seems to be melted down into one sound.

Marta- Yeah, that's kind of the word that came to my mind was more sparse.

John- It is more sparse. I think it has partly to do with the maturity of guys in the band. I was always trying to get them to play less, but if you've got seven or eight guys in the band, everybody wants to be heard. So you know, it took a long time for them to realize that they'd be heard better if you each left pockets for each other rather than just playing your own part louder and louder.

Marta- I wanted to talk a little bit about why you decided to do this last Lounge Lizards



project as an independent project.

John- The recording or the 1 800 44-Chunk?

Marta- Well, everything because I know that you really like to know what's going on in the production end and have the sound that you want.

John- Yeah, I wouldn't sign with anybody unless they would let me record the music I had intended to record... absolutely not, but you can't find labels that'll let you do what you want. The band was just right to do this material. I felt that most of the record companies that I knew about, even if they were behind you, they were so untogether from country to country. We're very big in Europe and Japan. I just thought I would sell it to somebody in France, somebody in Italy, Portugal, Germany, you know, on and on. Basically I made my money back from the album doing that. In America, we had a hard time getting a deal. They weren't responding, for whatever reason. We could have gotten a small deal and it wouldn't be available anywhere so I just decided to do this thing myself with making these two TV commercials and doing some print ads and selling it myself. Like opening a very big lemonade stand.

Marta- That's a good analogy. I was curious after reading that you like the sound of vinyl, but then had released this on CD and cassette only.

John- I was worried about the thing about releasing it on vinyl because of sending it out by mail. I kind of believe in keeping vinyl alive, but when I got the test CD back, I was so happy with the way it turned out I felt like I didn't need to do the vinyl because it had the sound I wanted. Usually, I don't like CDs so much, but I really like the way our CD came out.

Marta- It does sound really good. What do you think in general is going to happen with this vinyl and CD thing?

John- I don't know.

Marta- I'm really worried.

John- I'm worried too. And why I'm worried is because I don't think that the people in charge of the stuff can hear very well. This whole thing with digital as an exact copy of the master is just nonsense. You hear this over and

over again that CDs are cold.

Marta- Shrill.

John- Shrill, Yeah, I think it's true. So I don't know. We did our album before digitally and I like this one better, we did it analog. But vinyl, I don't know... vinyl... It's tough. I think there'll probably be something else within ten years anyway.

Marta- Yeah, probably so.

John- It's kind of terrifying to me because there'll probably be something else as big as your thumbnail that'll only be synthesizers. It really won't matter the tone of it anyway because synthesizer goes very well from one digital medium to another. There won't be any musicians anymore.

Marta- I'm pretty partial to acoustic instruments.

John- I am too. I think we're in the minority. My brother thinks that what's going to happen is that in your home computer center on top of your VCR and TV, you'll have a catalog and you can say "Oh, I want to hear this by Mingus" and you just punch it in and it will play from some vendor. You'll pay three cents for the cut.

Marta- Eeew, I don't know.

John- I don't know either.

Marta- Do you want to talk about radio and what's happening with radio?

John- I just feel that commercial radio is a little bit insidious. Same thing with MTV and all that stuff in the same way that Exxon oil is insidious. They're just big corporations that aren't interested in music or the culture of our country. They really control what people hear and controlling what people hear really does dictate taste. You know, all the best records I know of, most of the great records you don't understand the first time you hear them. You got to listen to them a few times before it gets into your skin. Most pop tunes work by repetitively doing something and then you hear them over and over again. So then eventually it's like anything. You know this guy Rick Astley? This really, really white guy, I think he's from England. We did this imitation of one of his songs. We performed it live on stage. I can't remember the name of it, but we did this song. My brother hid behind the piano and sang it and



the band did it. I sort of pretended to lip synch and do this kind of retarded dance that he does. I had to listen to this song several times and then we had to play it several times to get it down and then that song stuck in my head. I was walking down the street the other day, I heard that melody in my head and I thought "What is that? That's not bad." I was horrified by the fact that this had happened, but the repetition over and over. It's like "Oh yeah, I do like this".

Marta- Like commercial jingles too. It's pretty scary. I think that they're narrowing things down and deciding so much what's what.

John- You can't even record if you're doing something interesting.

Marta- And also, it seems that as far as live performance goes, people are becoming less inclined to support live performance.

John- We never tour the states anymore. Why should we tour the states for one-fifth the money, you know?

Marta- I grew up in Germany, so I know the support they give to the arts over there, especially American music.

John- Any music. Nana Vasconcelos, he tours and he makes a fortune, the government gives him a ton of money to play this music. But I don't want to get into complaining about it. I actually don't buy the whole grants thing.

Marta- The National Endowment for the Arts?

John- Yeah, because that usually goes to the most sterile, most intellectual stuff in a lame way as far as I'm concerned. The safest.

Marta- Except in the case of...

John- Mapplethorpe? Yeah.

Marta- I had really enjoyed [the film] *Down by Law* and the music in particular. I really like the work that you do in soundtracks.

John- Thanks. I like *Stranger Than Paradise*. That was kind of a miracle that I pulled it off.

Marta- The string quartet?

John- Yeah, 'cause it was a string quartet. I'd never written anything like that before. Also, I wrote it and recorded it in twenty-four hours.

Marta- That is amazing. It's beautiful music.

John- I was in the studio when they started playing it and I was jumping up and down. I felt like I had invented the string quartet.

Marta- What kind of music do you like to listen

to?

John- I can tell you what I got with me right now. I've been listening a lot to the Pygmies of the rain forests. There is a friend of Jim Jarmusch who is married to a Pygmy and lives with them. He records them all the time. He brings the tapes back and gives them to Jim, Jim makes me tapes. Listen to the Pygmies. And Gaanowa music from north Africa. I always drive with at least one Coltrane tape... one Duke Ellington. What else do I have? Ravi Shankar! I just discovered Ravi Shankar! I know this is ridiculous. I never listened to him before and I can't get enough of him.

Marta- Sounds like a lot of good music.

Bill- I'm kind of interested in the earlier of the Lounge Lizards and those times, You worked with Arto Lindsay. Did that come out of the whole no wave scene?

John- Kind of, Yeah. It was right around the same time. It was actually only a couple months after they made that no wave record. But those bands were around for about a year before the Lounge Lizards started. During that time, I don't know if it was because I was younger or things were happening much faster, that a year seemed like a really long time.

Bill- Were you involved with that scene at all?

John- Yeah, I was incredibly influenced by the Contortions. I used to play with those guys sometimes on stage and sometimes just in jam sessions. Those were all my friend anyway.

Bill- The first incarnation of the Lounge Lizards had almost a totally different lineup.

John- Except for Evan, my brother.

Bill- How long have you and Evan been playing together?

John- In the Lounge Lizards for ten and a half years.

Bill- As kids?

John- We didn't start playing until very, very late. We had an apartment in Boston for a while where we used to play together all the time.

Marta- You have the most interesting titles for your songs and for your albums. I was wondering what was the inspirations for the titles?

John- Some are sort of secret dedications to either friends or girlfriends and some of them

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Hot Spit



# 7 INCH SPLENDOR

As the CD rapidly devours cramped spaces in "record" stores, the fetish for vinyl is slowly fading. Yet, in spite of this occurrence, there seems to be a renewed interest on the part of indie labels and the consuming public in general for a format that was destined to die out years ago. Contrary to what major-chain record emporiums like Tower would have you believe, if you venture into any number of smaller local stores that carry independent music, chances are you'll bump right into a bin bulging with brand new pint-size releases. Yes folks, the popularity of the 7" single is once again here with us in the present. And despite the climbing of the prices (these little buggers used to go for a dollar or two a piece; now you're lucky if you can find 'em for under three), many of us music fiends are still willing to part with our hard-earned cash to carry a handful of these mini vinyl treasures home with us to meet our turntables. For those of you who are plagued with the irresistible urge to fill milk crate full of 7" wonders, well the following is a list of a few special places where you can send away for the latest in elfin wax:

**K Records:** The label with the shield. Perhaps best known for making respectable pop music. Occasionally the nice people at K release a fold-out newsletter on pale yellow newsprint that comes complete with pretty photos, witty anecdotes and oodles of listings of the greatest in the latest 7" line-up of both K and non-K releases. K is also proud to feature a variety of monthly series items comprised exclusively of seven inch singles. Of these series is the Go Team: an ensemble of, uh, "famous underground nobodies" who get together once a month and jam and press the outcome onto vinyl. There is also the International Pop Underground series,

which features a variety of releases by different artists and distinguished by separate volume numbers. To make your world pink and flowery again, send your name and address to K, Box 7154, Olympia, WA. 98507

**Sympathy for the Record Industry:** The label that almost really cares. SFTRI mogul Long Gone John must hold the world's record for releasing the largest quantity of the smallest vinyl releases in the shortest amount of time. Perhaps you've eyed his latest ad sportin' the Pizz's artwork, slapped bold on the back of some of your favorite 'zines. Said ad boasts of 36 different artists most (if not all) of which have been immortalized sympathetically onto multi-colored 7" wax. Lest you be left in the dust along with other sniveling little weasels, send your s.a.s.e. to Sympathy for the Record Industry, 4901 Virginia Ave., Long Beach, CA. 90805 today.

**Sub Pop Records:** Singles of the month club. According to their own ads, if you don't subscribe you're a winner. My experience as a loser, I mean member, has been both good and evil. Before I joined, I used to wait around 'til some other loser received their copy of a single to find out if it was even worth my sweat and blood money to go searching for leftover copies pawned off to local record stores. At least as a member I now save in precious bodily fluids worrying about whether or not I'll obtain my own copy of choice releases, and the ones I don't particularly care for usually end up being worth more than what I paid for 'em to someone somewhere in this depressing world. To become part of the hopeless, fad-conscious, materialistic generation, write to Sub Pop, 1932 1st Ave., Seattle, WA 98101.



**Seven: Scat Records Quarterly.** Prisonshake, axeman cum record scum started this periodical packet of goodies that fundamentally pays homage to the central feature of this here article. Hence the title of the quarterly, which in actuality is a number measuring the diameter of them sacred pieces of plastic that we all know and love. The quarterly comes complete with 7" sample featuring a band from the Cleveland, Ohio area (Scat's home base), as well as a booklet of reviews devoted solely to seven inchers. A Scat mail order catalog is also included, providing the necessary capitalistic exploitation factor found in all projects created in a free-market economic system. Also enclosed are a few bonus "surprises" of which I doubt have any relevance to the 7" single. I don't know. Maybe you can figure it out. Scat Records, PO Box 141161, Cleveland, OH. 44114

**Ajax Record Catalog.** If the name of this label refers to the brave Greek warrior out of Homer's Iliad, rather than the brand-name

cleanser, then label owner Tim Adams is a man after my own heart. This should then be reason enough for you to give Ajax all of your business. But in the event you still remain unconvinced, Ajax is responsible for bringing you a bounty of crucial 7" releases from Anti-Seen, Modern Vending, Sister Ray and Repulse Kava to name a few. If you are unfamiliar with any of these bands, the catalog obligingly provides you with news and updates about them and others appearing on the Ajax roster. Equally provided is a listing of a wide selection of 7" releases that is ever-expanding and worth your investigation. All you need to do is send your name and address to Ajax Records, PO Box 146882, Chicago, IL. 60614

So there you have it: a handful of small vinyl oases to be found in the heartless expanse of the CD Sahara. And if you're like me, for this you'll be grateful; 'cause sometimes it's just got to be seven inches. There's just no other way.







photo: Charles Peterson

Tad Doyle, draped in an aura of inbred hill-billy mystique, is a big man with a bigger sound. Contrary to what he'd lead one to believe, he's a damn nice guy. TAD the band are Tad Doyle (banjo, barking, 50 lb. sledgehammer) Gary Thorstensen (lead banjo, vocal stylings), Kurt Danielson (washtub, vocal stylings) and Steve Weid (bongos, vocal stylings). This interview was conducted primarily with Tad and Kurt with occasional outbursts from Gary. The interview was conducted by Bill Smith and Mike Geminder. Mike removed all the contractions.

**THE INTRODUCTION:** Hi, I'm Tad and I love to eat. My name is Kurt and I love to sleep. Steve is out taking a nap, and Gary is in the

other room drinking.

**THE BEGINNING OF THE BAND:** I went into a studio in Seattle and recorded two songs by myself. Shortly thereafter I met Kurt and joined his band, Bundle of Hiss with the drummer from Mudhoney and some other guy named James. That band broke up. Kurt and I decided to stay together and we formed TAD. We stole Steve from Death & Taxes and found Gary through Jon Poneman.

**PERSONAL BACKGROUND:** I have been playing drums since the sixth grade, but guitar for about two years. I grew up in Boise, Idaho. Gary is from Chicago. Kurt is from a Viking

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# NIRVANA

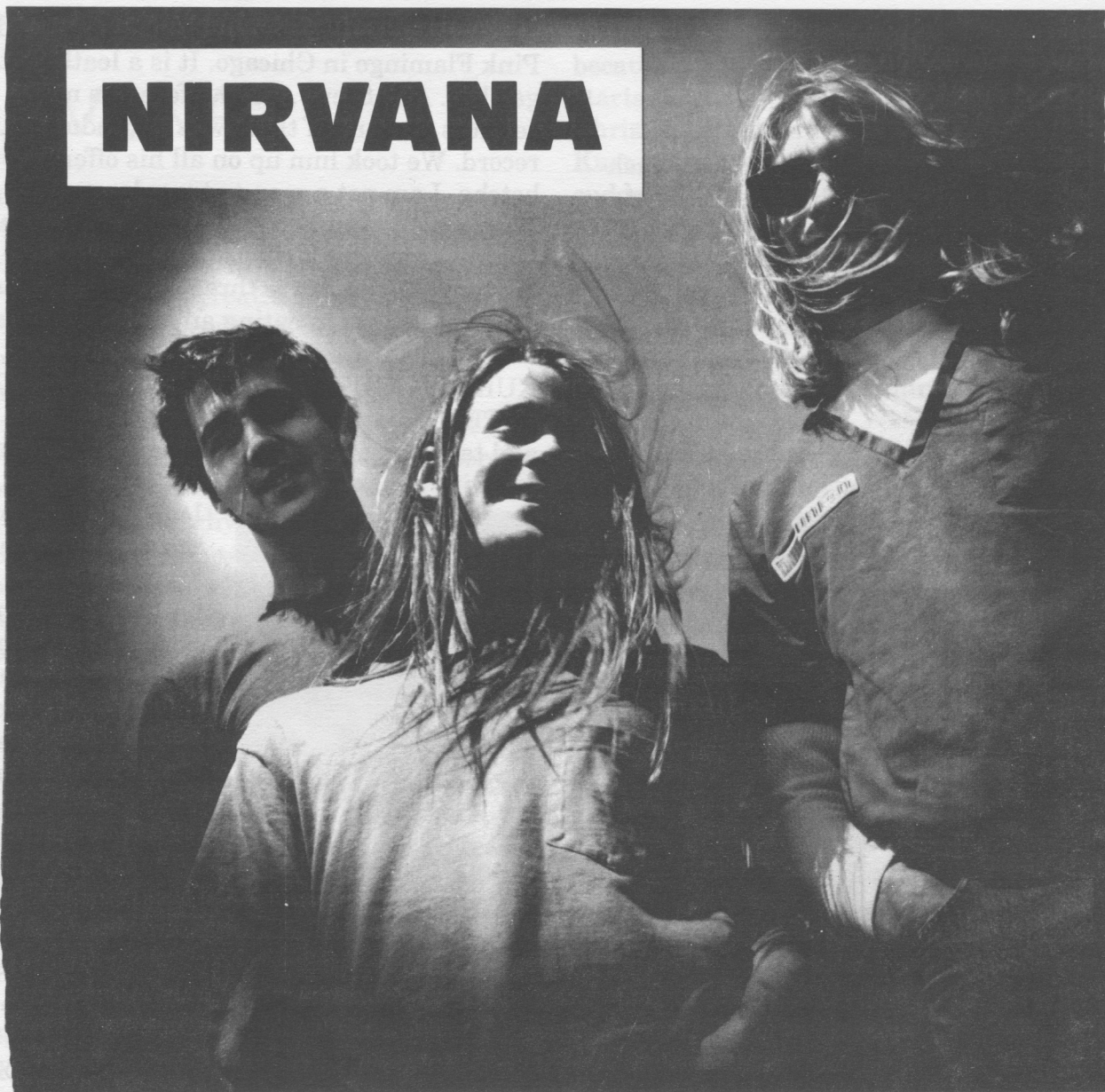


photo: Charles Peterson

**Nirvana, one of the progeny of the "Seattle sound", live rock'n'roll. A power trio in the true sense, the Nirvana assault will bliss you out.**

Hot Spit-You guys are a three piece now, but you were a foursome for a while?

Chris-For a little while.

Kurt-For six months. We were a three piece for two years before that. So it's nothing new to us.

Chad-Goldilocks split, now we're the three bears.

HS-What's the story behind that, why did you become a four piece after a three piece?

Chris-We thought it would make our sound beefier, but we just got more amps. We're just as beefy.

Kurt-We replaced him with speakers.

HS-More power behind you?

Kurt-We just thought it may give me more freedom since I have to sing and play guitar at the same time.

Chad-Gives us more porridge.

Chris-But it really didn't, did it?

Kurt-No.

Chris-Kurt is not free.

Kurt-I just needed more practice that's all.

HS-More practice and more power.

Kurt-More speakers.

HS-Are you guys originally from Seattle?

Kurt-The outskirts of Seattle, Washington State. I was born in a small logging community.

Chris-He was born a poor black child.

Kurt-I got no rhythm.

Chris-I was born in Compton, California moved to Washington.

Kurt-Chad is a Gypsy child. He's lived everywhere. You just have to ask him where he hasn't lived. It's easier

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Hot Spit



# TAD

lumberjack community in Stannwood, Washington. Hicks, rednecks, white-trash, nightmare inbred... and proud of it. They are all satan worshippers. Satan worshipping goes a long way. Nothing like killing a horse, mutilating it and pulling a heart out of a pig while it is still alive. Then kissing that pig like it was Cal Worthington.

**RESUMÉ ITEMS:** I used to be a butcher, it was a pretty fun job sometimes. It can also be really gross and sickening. Most of the time I was just there doing it, wasn't really thinking about the job at all. I would let my mind wander and think about craft and heinous crimes that I would love to commit. We're into crafts in this band. Steve is a pottery guy. Kurt builds bird houses for vultures. The roofs are made out of leather with sea shells and sand glued to the roof. Really pretty. Crafts are very theraputic. None of us have jobs. We just work on crafts and play rock music.

**SALT LICK REVEALED:** There is this big block of salt that cattle and sheep walk up to when they are very hot and sun stricken and give it a big lick with their fat bulbous tongues. They are therefore satisfied immediatley. And if you sweat that is salty. Some bodily fluids taste salty. It is kind of funny how life is kind of physical. Let's get physical brother. That is the only thing that Kurt can do after being a distribution executive at Hasbro. Sweat.

**STEVE ALBINI:** We were at this bar called the Pink Flamingo in Chicago. It is a leather stud gay bar. And Steve Albini offered us many services and one of them was to produce our record. We took him up on all his offers. You betcha. I am not a man to turn down offers. Then we all went and had a barbeque. Steaks, beef, sausage, pork chops... we did not eat anything but meat for three whole days. Steve does not believe in eating anything but meat.

**KURT'S NIGHT BEFORE THE MORNING AFTER:** I stayed up all last night drinking beer and talking with some boy scouts. I went camping with my boy scout friends. I am a scout

leader and a scout master. I have a bunch of young tender-foots in my pack. We went out into the woods and had a great time. It was cold but the boys loved it. They could not be here tonight. The kids are all down at the Skank Hotel on 43rd. 24-hour Skank-o-vision... full color... full skank, full-on hard on. They are trying to earn their prostitution merit badges. Young gigolo... it is

a little phallus to put on their badge thing. You know, those pencil erasers that are little penises, they are much like that, but made out of brass.

**FINAL WORDS & PARTING WISDOM:** Felching. Felching has got to be the activity for the 90s. Motherfucker was the word for the 80's, and motherfelcher is going to be the word for the 90s.

No matter how bad things get, you know they are going to get worse.

You should have been at the interview, because most of this is going to be edited. Party on!!!





# NIRVANA

that way.

Chris-His parents travelled all over in a car.

HS-How do you like being a "Seattle band"?

Kurt-It's fine... it's great... it's beautiful.

Chris-Everybody's real cool and everybody knows each other and gets along. We're all loving brothers.

Kurt-Everybody likes the Stooges equally.

HS-That seems like a big influence up there, The Stooges.

Kurt-I don't know why, I don't know why everyone has the same tastes. That's the only thing I can think of why everyone sounds the same is that we all like the same types of music.

HS-Do you think it's Seattle or do you think it's the Sub Pop label?

Kurt-It's definitely not the label. They didn't sit down and cultivate all these bands and put them together and say "You guys have to like the Stooges and Blue Cheer." It's been a real favorite thing for a long time.

Chris-It's kind of a freak thing that all these bands got together. I don't think anybody really jumped on the wagon. All the bands were there.

Kurt-No one threw away their keyboards and said "Let's do the Seattle scene."

Chris-All the bands were there. There'd be small clubs. It was like a little tiny club scene. Bands would play around every month and it got really big.

HS-It doesn't seem like Seattle would be a major music city but it has kind of turned out that way. Not like a Los Angeles or New York.

Chris-It's not an entertainment city for sure. But it rains a lot and people are indoors. Seattle has a lot of culture. It's a pretty nice city. There are arts communities around Seattle. Jimi Hendrix was from Seattle. The Sonics were from Tacoma. Who else?... Kingsmen...

Kurt-Heart.

HS-Some of the songs on your albums are slower, How do they sound live?

Kurt-Actually, we speed up our songs live because we're kind of nervous. The energy just starts flowing.

Chris-Not too fast.

Kurt-It doesn't turn into hardcore all of the sudden. A lot of the stuff we're writing now is equally as slow, but I don't think we're as slow as some Soundgarden songs or Tad's stuff. Two of the songs on the album are really slow, but we haven't written anything that slow or redundant for a long time.

HS-What are the ideas behind Nirvana?

Chris-Rock'n'roll.

Chad-Rock out dude.

Kurt-The lyrics are just kind of personal, they aren't any wide scale politics. It doesn't say "everyone should just love each other." It's more of a personal thing, try and change yourself before you try and change anybody else.

Chris-We're pretty much in the band for the love of music, not for any social stands.

Kurt-The words are the least important things.

HS-What are the most important things would you say?

Kurt-The catchiness of the tune, the hook.

Chris-The melody... just to have an exciting song. That when you hear it, you get excited... like the first time you heard Black Sabbath or the first time you ever heard the Sex Pistols.

HS-The first time you ever heard something that you remember the first time you heard it?

Chris-Yeah... and you got excited.

Kurt-That's where I got the love of music... because of that excitement. It seems like that excitement is few and far between lately.

Chris-Rock'n'roll's kind of running its course. Now it's like rock'n'roll is everywhere. It's the music of the old generation and the new generation.

HS-Fifty year old rock'n'rollers.

Kurt-Our parents are listening to the same thing kids our age are.

Chris-It's not rock'n'roll anymore.

HS-It's not the rebellious thing.

Kurt-I thought that was the idea.

HS-Do you see a direction for music in general?

Chris-I don't know what the next thing is.

Kurt-I'm amazed that rap was invented. I thought there was nothing left to be invented



1990年(平成2年)

な毎日を応援します。 ムビタワエン

安泰  
ガバナー



The 54

特集

JAM

五...というバンド名の為...  
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とは \*

Belle Re

8/26(日) クロコティル with アリタヤモンド  
9/10(日) クロコティル with Tide Pool  
ビリケン



逆 必見

THE DOCTORS

8-21

9-7

ROCKIN' ROLL CIRCUS

THE DOCTORS

AGENTS

THE DOCTORS

8-21

9-7

ROCKIN' ROLL CIRCUS

THE DOCTORS

SMILEY & THE DOCTORS

8-21

9-7

ROCKIN' ROLL CIRCUS

THE DOCTORS

新客 LOFT

7月20(金) 新宿バス・セ

7月21(土) 新宿バス・セ

8月4(日) 新宿 LA MAMA

8月20(日) 新宿 CLUB GIO

8月31(日) 新宿 LA LOFT

9月18(日) 新宿 LA MAMA

9月21(日) 新宿バス・セ

9月28(日) 新宿 LA MAMA

10月27(日) 新宿 LA MAMA

求人募集

現在 五百円 へは、お手紙  
— そいマネー

50代



大さび

8月16(日) 7:00

高井 LAZY DAYS

50代

野内方 五百円系級園の会、まよろいどろ。



NEW MUSIC THINGS IN JAPAN as told by kinya hanada

Since the emperor Hirohito had died and the new era Heisei has begun, the underground music scene called INDIE'S has become incredibly popular among the young people. The trend in the music has switched from teenage idol stars to rock bands such as Jun Skywalkers and the Blue Hearts. These bands used to play small clubs called Livehouses and barely get by, but now they are on major labels and play big arenas all around the country. They get a lot of exposure from the media. For example, there is a TV show that goes on every Saturday night called Ikaten which features unknown amateur bands, ten of them. They battle it out and the judges are not the most creative, but at least you get to see interesting bands. Another example might be the Blue Hearts doing the theme song for a teenage drama on TV. It seems that these few bands that are on major labels are incredibly successful and on the other hand, there are millions of unknown bands playing Livehouses all over big cities in Japan. There are probably 30 Livehouses in Tokyo alone and most of them have live music 6-7 nights a week. Bands are very competent and they tend to go for strong images. It is hard to see a show that features music that is similar in style though. Yeah. For example, I saw a show at Shinjuku Loft that featured AO Jersey (Blue Jersey), The 54's and Rakugaki. AO Jersey has a 4 piece band featuring guitar, vocal, bass, drums and keyboard, which was very strong. They were like the Kinks when they were doing comical but sad songs. The lyrics were very strong and clear. This band may be one to watch out for in the future. Who knows? The 54's played reggae and rap-influenced rock music that was happy. It was fun. Rakugaki is very hard to describe. They are most similar to the Japanese band RC Succession who are similar to the Rolling Stones in some ways. Rakugaki also reminded me of the New York Dolls and Pussy Galore. The vocals were totally loud and I couldn't understand a word, but I got into it because other people did. I never seen a Livehouse so alive because usually people remain seated and just listen quietly, but the crowd, mostly consisting of female, really grooved (I don't know if that's the right word, my English has become much worse since I have been here.) I Unhealthy high with tobacco exhaled smoke everywhere. And gyrating wild man singing incomprehensible songs to noisy rhythmical guitar...



# THE WARM VOLCANO SUNS



Through various incarnations over the past 7 years, the **Volcano Suns** have been churning out volatile melodic punk, driven by drummer and founding member Peter Prescott's distinctive percussion. Formed after the breakup of Boston's legendary **Mission of Burma** (for whom Prescott drummed), the **Volcano Suns** have maintained a powerful sound despite a label change and innumerable lineup changes; Prescott says the band is "as attached to him as a limb". The current lineup features David Klieler (guitar, not shown), Bob Weston (bass), Prescott (drums, vocals) who came through Sacramento on tour in support of their latest offering: **Thing of Beauty**, a double album available on SST. The band braved Davis' Whole Earth Festival—in which thousands of entrepreneurial hippies converge on the University campus to sell overpriced handcrafts—for an interview with Justin Zimmerman at KDVS.

**JZ:** *How's the Boston scene as far as music? It seems like there's a lot of college radio darlings, and then there's straight edge guys like **Slapshot**.*

**P:** Oh yeah. There's a billion bands—maybe not quite a billion, but there's a lot of any kind, any kind you could want, they're there. It's amazing how many of them are known... internationally even. We went to Europe last year and besides a massive Seattle contingent, there was **Galaxie 500... Big Dipper, Bullet Lavolta, Lemonheads**.

**JZ:** *You had some unkind words to say about **Big Dipper**.*

**D & B:** No, not true!

**P:** They were unkind in a loving way, though.

**D:** They are so excellent.

**P:** We thought [their album **Slam**] looked like a 1981 New Wave record cover. It looks like the **Vapors**. But we love 'em.

**JZ:** *I see your name mentioned a lot whenever there's press about **Big Dipper**. They always say "ex-Volcano Suns Jeff Weigand".*

**P:** No, Jeff Weigand was in **Volcano Suns**, but he's not in **Big Dipper**.



**JZ:** Oh, well who was then?

**P:** Steve Michener and Gary [Waleik].

**JZ:** Wasn't Steve Michener in *Dumptruck*?

**P:** Yes. He's a studio musician basically.

**D:** He makes the rounds.

**JZ:** Could you possibly fill us in on the history of the *Volcano Suns* 'cause I can never keep track of all the lineup changes.

**P:** Oh god... there was some guys in the band all together, then some of the guys left, and now there's different guys.

**D:** There's some guys, then other guys... No, rock historian Bob Weston can tell you.

**P:** Go ahead Bob.

**B:** OK, this is the deal. First *Volcano Suns*; Peter Prescott, Steve Michener, Gary Waleik. Steve and Gary left, Jon [Williams] and Jeff [Weigand] joined. They recorded 2 albums for Homestead, then Jon and Jeff left at the same time Steve and Gary went and started *Big Dipper*. Then Bob and Chuck [Hahn] joined the *Volcano Suns* and recorded *Bumper Crop* and *Farced*. Chuck left, Jon rejoined, Jon left, David joined and we recorded *Thing of Beauty*. David also did some overdubs on *Farced*.

**P:** That was good!

**D:** And the amazing thing is there was one thing missing though. There was a time when Gary, Steve and Jon played together.

**B:** Oh shit, I forgot.

**P:** And there was one show that Bob almost didn't make it to where the bass player yoy mentioned -Jeff Weigand- played with David and me.

**B:** Right. Because I fell asleep, and Jeff was at the show so he played a few songs.

**P:** There's been pretty much every combination possible.

**B:** Suffice it to say, I've been in the band for 3 1/2 years and David's been in it for 2, so there haven't been any lineup changes for a while. And there won't be anymore.

**JZ:** I thought maybe Peter was a nazi and hard to get along with.

**B:** (laughs) He is, but there won't be anymore lineup changes.

**D:** He is, but were his foot soldiers.

**P:** Do you see any tattoos? Nah, I'm a swell guy, right guys?

**B:** Oh yeah! Yeah, yeah.

**JZ:** Peter, do you ever feel as if your past experience in *Mission of Burma* is what your known for?

**P:** About the first year I was in this band I felt that way. Since then, seems like more people know [*Volcano Suns*] than [*Mission of Burma*] because that's been dead and buried for so many years.

**D:** The other night we played —this is pretty relevant— we played in Portland and this woman comes up to Bob after the show and says "Yeah, I really liked you guys. You know, you sort of reminded me of this band I saw years ago."

**B:** No, no, she just has the record. She said, "You sound like this band *Mission of Burma*." She had no Idea.

**P:** I know them! I know them!

**D:** At this point, this band has been around for so much longer than *Burma* was and it's been so many years since *Burma* that this sort of has its own legacy.

**JZ:** I just bought the single of [*Burma's*] *Academy Fight Song* at a record swap. I was excited 'cause I'd never seen it except for that one place.

**P:** I'm not sure I have any more.

**B:** You know, that guitar on the back cover is the only picture of Erik Lindgren has of it.

**B:** We toured in Europe this Fall with Roger [Miller] and his new format with a guitar and a drummer.

**JZ:** Oh? Didn't *Mission of Burma* stop because he had tinnitus?

**P:** Yeah. It's loud music when it comes out of the P.A. but it's quiet onstage.

**B:** He has an incredibly low stage volume because he doesn't play with a real drummer.

**P:** (laughs) Well, he's kind of a real drummer. Don't be so harsh.

**B:** But he's very low volume. It's like these little African drums that are really quiet.

**JZ:** So how's your tour been?

**P:** It's a rollicking roller coaster ride.

**D:** It's been so incredible. It's been a tour of sickness. We've gotten really weird, bad ailment, infections and stuff.

**JZ:** That's to bad. No VD, I hope.

**Suns:** No (laughter) No, goddamnit.

**JZ:** Have you ever heard of *Catbutt*? They came down here and played. Their guitarist



told me all about his infections and how he had to go get neat tests done at the doctor's.

P: You can't be on Sub Pop if you don't have VD.

JZ: Exactly. Venereal scabs are a must if you sign with Sub Pop.

P: Yeah, it's in the contract.

JZ: What have you guys been listening to on the tour?

D: This has been the classic rock tour. It's unbelievable, Dylan, **Stones**, Bowie, Iggy Pop. A lot of Iggy Pop.

B: Cheap Trick.

D: The new **Mekons** record.

B: **DYS**, **Vitamin**.

D: **Scrawl**, **FU**, **Stickdog**.

JZ: **Stickdog** works well with classic rock.

D: Well, they are classic rock in a way. Some SS Decontrol tapes, the **Clash**. A lot of **Clash**.

B: Ugh, no.

D: But it has been a lot of classic rock. A lot of Dylan, **Stones**. Oh, **Beatles**! White Album. We listen to the White Album. Like how lame is that is in a way, but it's great.

JZ: I notice on Thing of Beauty you said Fort Apache R.I.P. Are they shutting it down?

B: It moved.

P: Yeah, the place we recorded it in, I guess we were the last band, and that was the same place that housed a lot of good records.

JZ: So are Sean Slade and Paul Kolderie [who engineered Thing] sort of the Boston big men as far as production?

P: They kind of are.

JZ: They always turn up on **Dinosaur** records.

P: Yep, **Dinosaur**, **Pixies**, **Throwing Muses**, **Bullet Lavalta**, **Lemonheads**.

JZ: So it's sorta the Mitch Easter and Don Dixon of Boston.

P: They deserve it. They're pretty cool. Nice fellas. We'll never work with them again. (laughs)

JZ: Of course, you're too big for that.

P: Yeah (laughs) We've really outgrown them, right?

JZ: You must have written a lot of songs to put out a double album.

P: Well, we always have some extra and we just had more extra this time.

JZ: And SST was gracious enough to trust you.

D: With some prodding.

B: It was all done as a single album and then we had all these other songs recorded so we decided to finish it.

JZ: Did you get a bigger budget? I like the production.

D: Actually, no.

B: I think it cost not much more than a single album.

P: It cost the same.

D: It cost the same as our last record.

JZ: No but I mean [compared to] All Night Lotus Party. I like the production on Farced and Thing of Beauty better.

P: So did I.

JZ: Is it closer to your live sound?

P: Yeah, even though we always layer some kind of silly noise on, which sometimes we can't do live.

JZ: Like on your first album, didn't Roger Miller come in and put some horn tracks on?

P: Yes... Bob is a hornist.

JZ: A hornist?

P: He's a hornist

JZ: Horny?

P: He's a hornet.

B: I put some horns down, y'know, I lay 'em down.

JZ: What's the military noise on the beginning [of Soft Hit on Thing]?

B: It's military songs.

P: I don't know.

JZ: It's just that generic military noise?

P: Yeah, we just bought the military noise album and that was the first cut.

JZ: That's an evil little overdub you have at the end [of the song]. Who's doing the satanic voice there?

P: Satan.

JZ: How'd you get him?

P: We got connections. He's gotten us where we are today.

D: In hell. (laughter)



# LURIE (cont.)

usually change about twenty times so if a new guy joins the band he doesn't know what I'm talking about on stage with certain titles. The last minute I have to decide, Valerie Goodman who is my business person is standing there saying "You've got to decide right now" as the tapes about to be mailed somewhere.

Marta- What is Voice of Chunk?

John- Voice of Chunk... I have no idea.

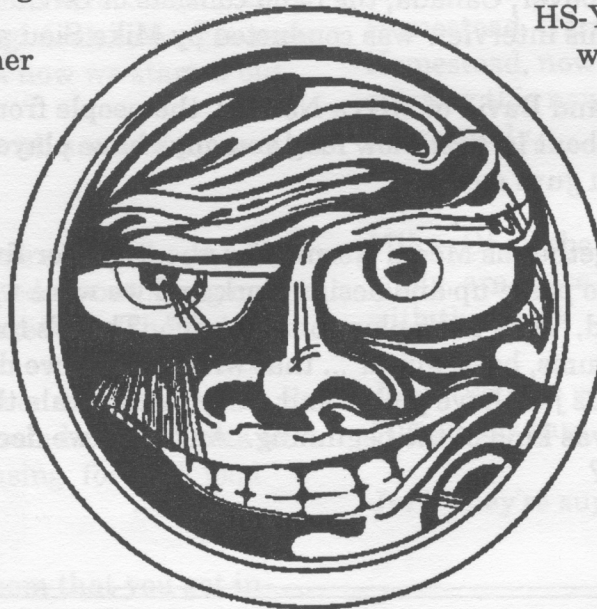
Marta- OK, What about No Pain for Cakes?

John- No Pain for Cakes comes from a very convoluted long story. I used to have a much more sordid lifestyle. I was living with this girl who was a go-go dancer, she was also a junkie. This bass player had named me Cakes after Johnny Cakes. He was from Georgia, an older guy. He used to call me Cakes. This girl, after she would work at this go-go place, she would sometimes just not show up. I would be painting, I did this very big painting and I wrote no pain for cakes on it. What happened was that after, she went into this drug rehab place in New Hampshire called Marathon House, very, very heavy place, mostly criminals, and they wouldn't let me talk to her, wouldn't let me write to her for about two years. Kind of a horrible place really, but they did cure her although kind of fascist in their approach. So I named the record No Pain For Cakes hoping she would get the message.

Marta- And heal.

John- I really wanted her to get out of there. I thought her mind was being taken over. She ended up OK in the end.

# FIN



# nirvana(cont.)

before that, but something new did come out. Chris-Rap is cool. Public Enemy, I really like them a lot.

Kurt-So you never know. There's only so many notes on the guitar, you know, there's like 24 frets and you're working in 4/4 time and standard rock drum beat. There's not much you can do after 30 years, or 40 years.

Chris-I don't know.

HS-You guys toured in Europe; what was that like?

Chris-It was alota fun. We didn't see nothing. We were in Berlin the day after they tore the Wall down, er opened the Wall.

Kurt-We didn't see the Berlin Wall. We barely saw the Eiffel Tour. What else did we not see?

Chris-You name it, we didn't see it. Oh, we saw the Coliseum.

Chad-Yeah, Rome was right on.

Chris-Rome was cool; we got to see a bit of Rome.

Kurt-We had a day off in Italy — 27 shows in 30 days.

Chris-No way it was 36 shows in 40 days. We only had, like, three or four days off.

Kurt-And we were crammed in the same van with Tad.

Chris-It was like a Fiat van, all sitting like this [demonstrates] cussin', bitching, and smoking cigarettes, drinkin'.

HS-You must at least get along with the other bands if you have to be that close with them.

Chris-Yeah, yeah.

Kurt-We had no choice.

Chris-Yeah, was no fight, really.

Chad-Yeah, they were great.

Kurt-Is this going to be on the radio?

HS-No.

Kurt-Good, cause it sounds pretty boring.

## The End



# mecca normal



MECCA NORMAL

PHOTO: PAT BLASHILL

Mecca Normal hail from Vancouver, Canada; the band consists of David Lester, the guitarist, and Jean Smith, the singer. This interview was conducted by Mike Siou and Jeff McKnight.

**Mike:** We are here with Jean and David of Mecca Normal, the people from Canada. I guess one of the things I'm just curious about is, first, how long you guys have played together as Mecca Normal and, secondly, how you guys met.

**David:** We've been playing together as Mecca Normal for about four or five years, and we first met at a newspaper; we both do paste-up and design work and we were working at a community newspaper. And so, we decided, "Hey! Let's play some music". There's too many people playing these four bands, you know, drums, bass, guitar ... that whole bit, so we decided, "Let's just do it, the two of us, all right? And let's just have guitar and crazy, wild vocals that actually mean something," so... I guess that was kind of the beginning. And then we decided to cut a couple of records... [to Jean] isn't that it?

**Jean:** Um-hmm.

**Mike:** Have you guys played with other bands? Like individually or together?

**Jean:** I haven't done that, no, Dave played with a band in Vancouver for awhile, but I was just inspired mostly by political things that were happening right around then ... the Vancouver Five had just been arrested and that was a big political turning point for a lot of people. They'd been charged with bombing the Litton Industries, which was making the guidance systems for cruise missiles and they'd been charged with bombing Red Hot Video outlets which were distributing pornography, violent pornography about women and children, and also a hydroelectric plant which was proving to be a devastating to the environment. So that was a real controversy for people in the community, in the political community, or music community in Vancouver and a lot of people took up those issues in their music and their lyrics... And bands like DOA and the Subhumans prior to that, they started dealing with political things in their songs, so it was a good place, a good community to start doing more political music. I think I took on the idea of feminism because there just weren't very many women in bands in town, and also once I started doing this, I got such a bad reaction, we just shouldn't be existing as a duo - a male and a female playing at hardcore shows or whatever. I thought we were hardcore band, we were just one of the gang! And, so we got some shows and that's kind of how we started out.

**Jeff:** So you're friends with some of those other bands?

**Jean:** Oh, yeah, DOA has always been a big inspiration, they've helped us out along on the way and, uh, I think Dave knew the Subhumans prior to that and most of the political-sort of bands in Vancouver do interact and play shows together; there are a lot of benefits for different things, for housing, for food, food banks....

**Jeff:** So is it through them that you got in-

volved with K-Records?

**Jean:** No, we did a, well, indirectly, we did a Black Wedge tour, actually, we did a series of tours called the Black Wedge, which originally started when we heard about the Red Wedge in England, which was a group of Socialist musicians going around, suggesting that people vote for the Labor Party. We have a different idea politically that maybe people shouldn't vote at all and they should be organizing things amongst themselves, for themselves, and, uh, so we took black as being the anarchist color, and we decided to do Black Wedge tour from Vancouver to L.A. and we met Calvin Johnson of K-Records in Olympia and he liked our stuff and he put out our first LP and we traded a Beat Happening for a Mecca Normal and he subsequently was interested in doing more stuff with us so, it's worked out really well in that way.

**Jeff:** So you were actually contacted by them, then.

**Jean:** Yeah!

**Mike:** When's your new album coming out, then?

**Jean:** The new LP should be out in the fall, and it's gonna be on Matador Records, which is this label in New York, where the guy from Homestead, Gerard Cosley, used to be at Homestead, now he's left Homestead and he's starting this new label, so hopefully that'll all go smoothly.

**Mike:** Of all the bands you've played with lately, are there any bands you've liked playing with the best?

**Jean:** Well, it was kind of a thrill to play with Fugazi, for sure, I really... I mean, it's like...

**Jeff:** They're superstars?

▶ NEXT PAGE

*Hot Seat*



**Jean:** Well, not that they're superstars, but just that, I read their lyrics and heard them and I didn't know who the hell they were or who they were, this was a while ago, but I was really impressed by the writing and the ideas behind the songs, and the real tightness and a little bit of a deviation away from this thrash-hardcore stuff, not that that's something I don't like, you know, you know all about that, so that was fun. And I always like playing with Beat Happening, too. And we played with a band in Eugene called Oswald Five-O. And we might end up doing some kind of tour with them.

**Jeff:** Any parting words?

**Jean:** (to David:) Anything else you want to say?

**David:** No, I don't think so.

**Jeff:** Buy our record, comes to this...



**Jean:** No, no... just, how about just think about things, not that you're not, but think about things then do something, that kind of thing.

**Jeff and Mike:** Okay.

**Jean:** Got the message? Let's dance.

# Party Records

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# REVIEWS

## Afghan Whigs-Up In It

Sharon says this sounds like the **Replacements** during the **Hootenanny** years. I'd say **Tim**, but either way they've got plenty of I've-heard-it-before-but-can't-figger-where riffs, which, as you know, can be pretty great but all too often, my friends, very retread and not worth hearing at all. You get about an even split with this release, my favorite being *White Trash Party*, which has strong *S.W.A.T. Theme* overtones. Even without the razzle-dazzle photos that adorn the cover of the single, this hon really spans me. Those of you who enjoy buying recs that have a hit single and three or four not over the top but nonetheless pretty good songs will undoubtedly go for it.

(Sub Pop, 1932 1st Ave. #1103, Seattle, WA 98101) J. McKnight

## Balzac Frowning

**Balzac Frowning**, made up of the gals on piano, drums and sharing vocal duties and the guys on bass and guitar cover a lot of ground in just three songs and 7". *Happy Mind* is a kind of regurgitated sixties pseudo-ballad, kind of makes me think of what the **Jefferson Airplane** sounded like when they first got together. *Turning Circles* is a short mellow acoustic piece with pallid vocal harmonies. *I Don't Like the Sound of That* is a kind of moody piece without all the emotion. Piano and guitar work together in an intertwining progression. It's kind of hard to peg what Balzac's all about. Perhaps fodder for the coffee house crowd?

(Fishfur, 142 E. 16th St. Ste. 2G, New York, NY 10003) BS

## Bongwater-Too Much Sleep

The first time I heard this record, I was in a hurry. 30 second samples from here and there. Too clean (I thought). Too psychedelic. I blew it off. BIG MISTAKE. What we have here is a subtly twisted, cynical and uncompromising bunch of music (and spoken word) that that masquerades as a piece of psych fluff. I know that's not much to go on, but I suggest listening carefully and more than once before you judge, especially if you already know and appreciate **Bongwater**.

Kramer plays bass, sings (occasionally) and produces, as usual. This time, he has gone for a lush, nearly overblown sound, with massive reverb and vocal overdubs beyond reason. However, the basic elements are very simple, almost simplistic (the rhythm machine seems to be a cheap Casio). Magnussen sings as beautifully and as harshly as anyone could, and the lyrics will spook your reality. The overdubs are used to create hypnotic harmonies that are thick enough to beat. Definitely more polished, but still fascinating and likely to grow on one.

(Shimmy Disc, JAF Box 1187, New York, NY 10116) R Gruenig

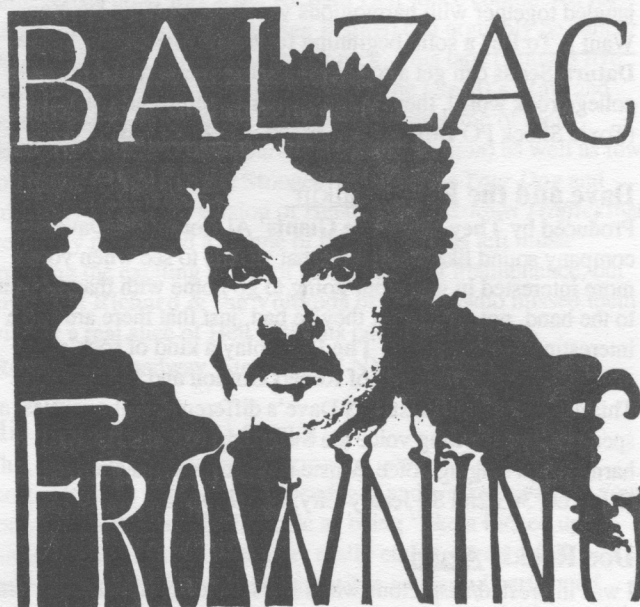
## The Boredoms-Soul Discharge

Heavy handed screechings and throbings, with a lot of random tempo changes (between slow and slowest), lots of shouted Japanese and guitar abuse. Underlying all is an offhand

sense of humor, as if they are laughing at themselves and the whole Art/Noise postpunk ugly-is-cool genre behind their hands. They can afford to do so because they pull off some good ugly on this record and, as far as I'm concerned, the less seriously bands take themselves the better.

Most of the songs retain the shredded remains of a melody, usually dragged along by what is either an unnaturally fuzzy, trebly bass or guitar tuned low. Nothing incredibly exciting or unique is invented here. The rhythms are ponderous, the guitar work brutal and the vocals in the approved atonal manner, but they do manage to be both impressive and well — silly. Far enough over the top to satisfy.

(Shimmy Disc, JAF Box 1187, New York, NY 10116) R Gruenig



## Cosmic Dropouts-Groovy Things

What 60's adjective can I use to describe this band and record? Bitchen? Boss? Groovy? Far out?... Choose your fave. A Norwegian band, these **Dropouts** deliver a psychedelia-drenched 60's garage sound that's as authentic as any. All the songs are short and energetic complete with fuzz guitars and washes of organ. Eighteen tracks, most of them dealing with girls and the emotions they bring, on one album. Most of the songs come from the same recipe, making this album a little easier to listen to at separate sittings. Vocals growl and at times harmonize and at other times scream (Vocal and screams are attributed separately on the liner notes.) A few pretty cool covers include the **Seeds'** (an obvious influence) *Pushing Too Hard* as well as a garagey version of *Hurtin' Kind* by the **Talula Babies**. There's definitely something here to start the garage dweller drooling.

(Skyclad, POB 666 Middlesex, NJ 08846) BS



### The Damned-Final Damnation

You know, I think I've developed an attitude about bands like **The Who** and **The Rolling Stones** who go out and tour well after their prime basically just to refill their wallets. Here it appears that it's **The Damned's** turn although they claim it's for the love of the audience. Nothing new here, in fact there's a lot of the old with the bands original members: Brian James, Dave Vanian, Captain Sensible, Rat Scabies as well as a couple of newer additions. This live recording of **The Damned's** "final concert" recorded June 13, 1988 delivers a posterior rendition of **The Damned's** frontrunning punk sound. With a loud, fast and live bang, **The Damned** execute what may be their coup de grace. (Restless, Culver City, CA 90231-3628) BS

### Datura Seeds-Who Do You Want It To Be?

Taking their name from the kernel of a Southwestern hallucinogenic plant Jimson weed, these **Seeds** sprout some power pop that may or may not bend your mind. Fronted by ex **Zero Boys**, Paul Mahern, the **Dats** debut album has a sound destined for a place on the college rock charts. Competent, flowing guitars jangled together with harmonious vocals make Who Do You Want It To Be? a solid beginning for this Hoosier band. If the **Datura Seeds** can get a root down in harsh environs of the college rock world, they should reap a bountiful harvest. (Toxic Shock PO Box 43787 Tuscon, AZ 85733) BS

### Dave and the Rave-Walkin'

Produced by **They Might Be Giants'** Al Houghton, Dave and company sound like a bar band that you go to see when your more interested in who your going to go home with than listening to the band, not to say that they're bad, just that there are more interesting things around. **The Rave** play a kind of rock'n'roll garage-a-billy in the spirit of Robert Gordon and Levon Helm. This 4 song EP demonstrates Dave's different vocal qualities: a speaking/story-telling voice ala Stan Ridgeway and a more harmonious singing voice. Music to get drunk and rowdy to. (Big Toe, 365 2nd St. Jersey City, NJ 07302) BS

### Doc Rockit-Azugi

I was interested/suspicious when I first received this album. From the psychedelic cover art (complete with magic mushrooms) to the 80's cheese-metal name to the liner notes in which they give special thanks to God. Just what the hell is going on here? I think the operative word here is rock. The music has roots in the 70's, drawing from everything from **Yes** to **Sabbath** and reworked for today. The vocals may come from a little earlier if not the same era. Perhaps this is one of the flashbacks they keep promising us. Although maybe not as intense the second time around, there is a certain delight to reliving the past.

(Azugi, PO Box 424 Spokane, WA 99210) BS

### Dust Devils-Geek Drip

Originally recorded in 1988, it took a few years for this album to find its way out of the sewer, but it was worth the wait. Thick throbbing basslines, ragged dissonant guitar and screaming female vocals bring to mind **Live Skull**, but this band (on their record anyway) is much more dense and assaulting. Pretty darn cool. (Matador, 611 Broadway, #712 New York, NY 10012) B Faulkner

### Dwarves-Blood, Guts, and Pussy

Some people have expressed dissatisfaction over the last **Dwarves 7"** on Sub Pop. It was just too short, especially since it cost about 5 bucks. For those who feel this way, here's the cure: an eleven song "LP" that clocks in well under 15 minutes. That's right, punk rock truly does live on. One minute songs, rude and socially irresponsible lyrics (more use of the word fuck than any **Pussy Galore** record), and one of the most wonderfully offensive record jackets I have ever seen. In short, this is an instant classic and you should probably pick up a copy before one of those dweebs on Capitol Hill sees it and it gets pulled. The 4 song 7" has a very similar cover, 2 songs from the LP and 2 non-LP cuts. (Sub Pop, 1932 1st Ave. #1103, Seattle, WA 98101) B Faulkner

### Electric Love Muffin-Second Third Time Around

I'm not usually a big fan of twangy rock'n'roll, but this is alright! **Electric Love Muffin** have fun. There's something honest about the way they play. The sound on this record is not particularly huge, but it's good and raw. **ELM** don't do anything new, but this is a good, energetic album. They're probably a good band to see live.

(Buy Our Records, PO Box 363, Vauxhall, NJ 07088) J Brewer

### Fool Killers-Out Of State Plates

Wait... Who is this?... **Long Ryders?**... **Green on Red?**... **True West?**... Yeah!! **True West**, that's the ticket. Richard McGrath and Gavin Blair survive **West** (a band wrought with death and departure) and get together with a group of friends to put out some more of the same. Kind of reminds me of post-Tolman **True West** losing the rougher influences with a more produced sound. It's not a bad album, these guys are accomplished musicians and the song writing is OK, it just doesn't break any new ground from Hand Of Fate, the final **True West** album.

(Mad Rover, PO Box 22243 Sacramento CA 95822) BS

### Freshly Wrapped Candies-I Like You

I Like You is the **Freshly Wrapped Candies** second album, and their first on the Ralph label, although Ralph has been known to offer the first as a catalog item. It appears to be a CD only release, possibly because of the length, 69 odd minutes. And lo, every single minute is at least interesting. Most is damn good, and some is to boggle.

So much for judgment, the description runs thusly: very careful and uncluttered arrangement and production, emotionally removed both musically and lyrically. The emphasis is on the minimalist rhythmic patterns and a wide range of rather bizarre instrumental and vocal effects. The lyrics are simplistic and wry, occasionally crossing from merely self-conscious to supremely sarcastic (they cover **Aquarius**). The tempos are slow, the guitars rarely solo and the voices tend to be thickly overdubbed, with close (often dissonant) harmonies. This is not to give the impression that the **Candies** aren't at all "New Age", they are too odd for most crystal freaks. These people are tweaked, but elegant. If you can get off on **Renaldo and the Loaf** and **King Missile**, get a listen to I Like You.

(Ralph/TEC Tones 109 Minna St. #391 SF CA 94105) R Gruenig

### F.U.C.T.-Dimensional Depth Perception

**Forever Ungratrical Corinaric Technikilation:** lots of multi-syllabic words beyond the vocabulary of most self-appointed rock crits. The gist of the biscuit is that metal by any other name still makes you bang your head against the wall just as hard. F.U.C.T. describe their sound as an intense fusion of hardcore thrash metal and psychedelia. Pretty close, but if the psychedelia is there, it's a pretty subtle buzz. All in all, some pretty assaulting speedcore and, hey!, they even have a positive message. The PMRC is gonna love F.U.C.T.

(Carlyle, PO Box 150708 Nashville, TN 37215) BS



### Funkadelic-Funkadelic/Maggotbrain

Just when 2 Live Crew is being busted for being too foul, the CD world slipped your local PMRC a mickey by reissuing most of the **Parliament/Funkadelic** catalogue. Since **Parliament/Funkadelic** has so heavily influenced rap and alternative music, it is fitting to look at their earliest work and check out the origins of the whole motherfucker.

1970's Funkadelic and 71's Maggotbrain, besides being compelling albums, are also clues to the direction of George Clinton's **Parliament/Funkadelic** future sound. **Funkadelic** sounds like Hendrix, Sly and the Family Stone, and the **Temptations** blended into a bad trip. Musically this record does not flex the genius of the Clinton sound, but it makes up for it with cryptic/comic rhymes that make Clinton truly notorious.

Maggotbrain changes the band's musical direction into the full blown idiosyncratic Clinton style that can only be described as upbeat and apocalyptic. The album mixes funky hooks that seem to come from outer space with heavy rockers like *Superstupid* and **Ministry**-like mixes in *Wars of Armageddon*. These albums may be 20 years old but they can still thump a nasty groove that keep people flocking to **Parliament/Funkadelic** over and over again.

(Westbound 48-50 Steele rd. London NW10 7AS) A Asch

### Gang Green-Another Wasted Night

This 16 song CD documents the "history" of the band during the time of the album of the same name. A handful of unreleased, out of print and new version along with the songs from the album have Gang Green barfing out some of the the best from the drunk, punk, skate genre. Through a myriad of line up changes, these boys deliver some anthemic punk. Skate, drink, have fun. Well-done melodic hardcore from the duration of the band. (Taang! PO Box 51 Auburndale, MA 02166) BS

### Harry Crews-Naked in Garden Hills

It sounded alright the first couple of times I listened to it, but considering how much I like the work of Lydia Lunch and Kim Gordon, I must admit that I can't help but be disappointed. The sound is dull and the playing doesn't usually rise above this. Maybe I'm just being too serious or something. I don't know... (Widowspeak, PO Box 1085, Canal St. Station, New York, NY 10013) B Faulkner

### Richard Hell and the Voidoids-Funhunt. Live at CBGB's and Max's

Punk before punk was style. Richard Hell (once considered for Johnny Rotten's place in the **Sex Pistols**) can arguably be called the grandfather of New York punk rock. This tape contains live recordings from basically two shows in the late 70's. Raw and painfully alive, **Hell & the Voidoids** deliver some of their classics (*Love Comes in Spurts*, *Blank Generation*) as well as few covers (**The Stones**, **The Stooges**' *I Wanna Be Your Dog* and sublimely ridiculous version of Hendrix's *Crosstown Traffic*) that were only performed a couple of times. Hell has left music preferring the exciting world of air conditioner maintenance, but any fan of **Richard & the Voidoids** or anyone who missed them will get a real slice of Hell with this one.

(ROIR 611 Broadway, Ste. 411 NY NY 10012) BS

### His Name is Alive-Livonia

This is an album that tends to grow on one, kind of like rigor mortis. It starts at the outer appendages and works inward to your soul. **HNIA** describe their music as being "like a fucked up minimal orchestra trying to play really ethnic, foreign-folk music arranged classically by an irresponsible youth and performed sloppily with guitars, voices, and tape loops in a suburban household in the middle of America." I'm sure they mean that in the best sense of the term. At times nearing industrial, washes of layered minimalist etherealism mixed with soothing/piercing/haunting female vocals remind one of dreams that appear real. You know things aren't as they seem, but you can't exactly distinguish what's out of place.

(4AD, 611 Broadway Ste. 311 NY NY 10012) BS

### House of Large Sizes-Heat Miser

Meaty without getting stuck in your throat and suffocating you. This power trio uses its muscle without wasting it. Their second record displays a dynamic energy with a sense of structure. Having once had their sound compared to the **Pixies**, the drummer replied "They're better than we are." Perhaps, but with another solid album under their belt, **HoLS** may be making a home for themselves in the indie world.

(Toxic Shock, PO Box 43787 Tucson, AZ 85733) BS



## **Hungry Crocodiles**

The illegitimate caucasian sons of James Brown. These white boys punch out a power funk a la **Red Hot Chili Pepper** and **Primus**. Cool crocodile-green vinyl 7" straight outta the swamps of Seattle. After wrestling with this one for a while, someone's bound to get bit.  
(Swamptown, PO Box 95795, Seattle, WA 98145) BS

## **Imitation Life-Ice Cubes and Sugar**

Pseudo-sixties organ-drenched pop. These guys seem more like a caricature of a band than a real band. It's easy to imagine them playing in the background of some B grade biker movie, not a terrible movie, you have fun while you're there, it's just that the band is probably not the reason you came. Fun and upbeat enough, **Imitation Life**, whether real or not, won't leave you cold.

(Skyclad/Veebltronics 6 Valley Brook Dr. Middlesex, NJ 08846) BS

## **Jali Musa Jawara-Yashika**

This album is the second release by Guinean kora player Jali Musa Jawara. The kora is an African stringed instrument which resembles a harp but is plucked. It is the distinctive characteristic of much of the music from central West Africa. The sound of this album is a continuation of Jawara's first release **Soubindoor**. The music is an interaction between kora, balafon (similar to a xylophone) and guitars. They blend elements of modern and traditional styles in improvisatory sound. The instruments also express the feeling of the songs. The songs have different themes such as laments, advice and praise. Although one cannot understand the lyrics, the voice and chorus inspire an emotional reaction. This is a beautiful album of acoustic African music.  
(Hannibal 100 Jersey Ave. New Brunswick NJ 08901) M Steuer

## **Brenda Kahn-Goldfish Don't Talk Back**

Another folking chick with an acoustic guitar. Actually, it's more than that. A little blues, a little jazz, and a healthy dose of rock along with a voice a lot like Ricki Lee Jones. Brenda Kahn pulls a range of emotions out the of her bag, bringing both tears and laughter before the whole things over. She's one the few people who can say "Fuck You!" without using any four-letter words. This is most evident on **Eggs on Drugs** (remember the public service announcement?) which she dedicates to the PMRC. Politically correct and socially conscious, but not trying too hard to appear so. You get the feeling she lives what she sings about. Good stuff.

(Community 3, 438 Bedford Ave. Brooklyn, NY 11211) BS

## **Legendary Pink Dots-Crushed Velvet Apocalypse**

The **Legendary Pink Dots** have spent years pining for escape to paradise, while quietly enduring the real world. **Crushed Velvet Apocalypse**'s works continue in this vein of haunting sadness, but with a less detached mood coming through. The band is now relying more on acoustic sounds and varied percussion, rather than all synthesizer-based, which gives this album a sense of having frantic energy almost ready to break through Ed Kasey's inner world. A good album to put you into oblivion when driving alone on Highway 5 after midnight, without putting you to sleep.

(Play It Again Sam/Wax Trax 1659 Damen Ave. Chicago IL 60647) B Bigwood

## **Lounge Lizard-Voice of Chunk**

Call up 1 800-44CHUNK and you'll get a helping of some of the most intense jazz played in a long time. The innovative **Lounge Lizards** didn't get a distribution deal in the country of their birth (yep, the good old USA) but they were enterprising enough to set their own 800 number just so we wouldn't miss the **Voice of Chunk**. John Lurie and crew play a jazz that fits a wide spectrum of emotions it ranges from the peaceful sax work on **Bob the Bob** to the tense crazy pursuit of **Sharks Don't Sleep**. A lot of the material is in the best tradition of jazz; accessible enough to charm the crowd but alternative enough to get your thang going.  
(1 800-44CHUNK) A Asch

## **Love Camp 7**

Not as playful or clever as **King Missile**, but you get the feeling that these guys' outlook on life is somewhat similar. Disonant whacked guitars lay down a kind of jazz grunge with a loose, drunken, anxious feel to it. **LC7** play music for the legally blind or at least someone who's vision of reality is already a bit distorted. Punchy enough to knock you in the head and inspired enough to keep you coming back for more.

(Bowlimor 206 E. 9th St., #1 NY, NY 10003) BS



**BRENDA KAHN**

## **Love Dolls-Love One Another**

There's an innocence about this band that reminds me of Linda Blair in the movie **Born Innocent** before the shower stall scene. The **Love Dolls** are the before; whereas, someone like the **Pandoras** would be the after. They look and act tough, but there is a naivety that comes with tender years. Not that these ladies aren't adults, but some of 'em still live off their parents for chrissakes.

Some songs are more playful and poppy, but on others the **Dolls** let their hair down, showing a wickeder and nastier side. Closing in on grunge, the Dolls play energetic bass, drum,

guitar rock with capable female vocals. The Love Dolls' Love One Another is without doubt one that you'll want to take home and get physical with.

(Buy Our Records, PO Box 363 Vauxhall NJ 07088) BS

### Low Max

Sorry, but there's really not anything about this EP that excites me. These guys play mostly slow to mid-tempo rock with kind of emotional -bar band- type vocals, but there's nothing particularly catchy or original about their sound. Maybe if they did Uriah Heep covers, they would be funny. I don't know.

(Skyclad 6 Valley Brook Dr. Middlesex, NJ 08846) J Brewer

### Lush-Mad Love

Appropriately enough named Lush, this split-sex foursome is what Kate Bush might sound like after a four-day, crystal-meth stint. Harmonious female soprano vocals seem like they should be soothing but when they're mixed with layers of washed guitar sounds, what results is a disparate harshness that's bound to quicken one's coronary action. There's a surrealism smacked with intensity here. It's kind of like having a dream that you're not really involved in when all of the sudden, someone shower you with ice water. The only thing wrong with recording is that four short songs are not enough.

(4AD 611 Broadway Ste. 311 NY NY10012) BS

### Bruce Macleod-The Heart of the Machine

Bruce, whose credentials include work with some pretty impressive jazz musician, strikes out on his own in a tape of computer-generated music. He combines jazz and classical composition techniques into an array of sampled and synthesized sounds. Lively, bubbly sound. Probably as close as one can get to a synthetic soul.

(Watchful Eye, 73 Orchard Way, Novato, CA 94947) BS



LOVE DOLLS

The Mighty, Mighty Bosstones-Devils Night Out  
Ska metal? Dub core? This one threw me for a loop. In their photo, the Bosstones look like a scooter band, complete with Vespas and all. Side one begins with death metal which segues into dance ska. These guys are pretty goofy and it appears that they know it. The lead voice would fit in any metal band and, interestingly enough, it works here with the ska and dub. Fun enough for your very own Devil's Night Out.  
(Taang! P.O. Box 51, Auburndale, MA 02166) BS



### Niney the Observer-Space Flight Dub

The first barrel of ROIR's shotgun dub discharge Space Flight Dub is bound to appeal to those who love to feel the bottom-end bass pounding through all those unspeakable nether parts. Niney, so named as a result of losing a finger in an industrial accident, makes full use of his remaining digits on the mixing board to mix the new digital technology with his perverse twisted stylings. For those who've waited almost ten years for the return of Niney's bizarre humor, this auspicious release will be much appreciated.

Each of the dubs on Space Flight are introduced by Niney's outrageous falsetto banter. Unlike his former colleague Lee Perry, Niney hardly tackles a social or political topic. His "Clown Prince" approach is documented in the riotous remake of Hot Butter's Popcorn into which he drops pseudo-Oriental doodlings. Follow Up Dub also invokes an ethnic flavor by injecting a Middle-Eastern motif in a furious interplay of delays. The urgency and tension in this track is characteristic of many on this release.

Niney's redux will appeal not only to hard dub audiences. Space Flight makes use of some incredible brass musicians that should entice both ska and rock-steady fans. Is it a harbinger of "Rude Boy Acid-House" explosion in the works? Probably not. But what ya gonna listen to when you're not skankin'?  
(ROIR, 611 Broadway, Ste. 411, New York NY 10012) Geriatric

### Lee Scratch Perry-Lee Scratch Perry Meets Bullwackie in Satan's Dub

Lee Perry is one of those mythic innovators and eccentrics that inevitably capture the attention of the alternative music community. Perry anticipated scratching vinyl years before the mass of



today's rappers were even conceived. And Perry's stream of consciousness ventings of spleen drew the attention of the more politically-oriented in the British punk scene. Interest in Perry is undergoing something of a revival with the release of much of his previously unavailable catalog in Trojan box sets.

But the myth is still alive and productive, producing psychedelic dub of frightening power. Satan's Dub "steals" about half the rhythm tracks from Perry's 1988 collaboration with New Jersey producer Bullwackie Satan Kicked de Bucket (ROHIT). And while those that already claim a copy of that release may find Satan's Dub familiar, they won't find it redundant. Like many great jazz musicians, Perry finds it practically impossible to duplicate his earlier efforts without embellishing and transforming them into a new creation.

The first side of Satan's Dub offers a tribute to those civil rights activists of past and present in a pastiche of bass, echoes, pertinent sound "bites" and samples. Perry even slips in a few subtle jazz guitar riffs that glide through the mix that one might miss them unless you play this tape to pieces. Side II has a different lyrical focus. There are sparse references to secret romantic liaisons and a cover of Keep On Moving. Strange Dub provides a sensual sax solo that wanders out of the mix and slaps you. Perry ends the session by revealing his virtuosity as a producer - playing the scales and reciting the alphabet while an Irish radio newscast is discernable in the background- the outcome is a superb political and musical commentary. (ROIR, 611 Broadway, Ste. 411, New York NY 10012) Geriatric

### PopeAlopes-Kerosene

The PopeAlopes are a hometown band that I'm very familiar with. If you haven't heard their first album, I guarantee that this one is much better, even though it's the same band with the same producer-Russ Tolman. This time the guitars are crisp and big. I'm not talking Soundgarden big, but just imagine what a good Queen album sounds like.

Not only is the production good, but the songs are pretty hip too. There is some straightforward rockin' as well as some intriguing slower moments. Steve Dueker's vocals have improved; still maintaining their haunting feel, but cutting loose more and hitting different areas. Kerosene is a good cut of college-rock cake, not some monotonous jangle filler, but a well-layered morsel.

(Skyclad 6 Valley Brook Dr. Middlesex, NJ 08846) J Brewer

### Public Enemy-Fear of a Black Planet

The guys in Public Enemy did it again. You probably already know what Fear of a Black Planet sounds like but I'll put in my two cents anyway. Chuck D and the SW1 Posse give us the same tense radical rap that we heard in other Public Enemy work. Fear of a Black Planet cuts a new groove by taking a couple of new directions. For example, you can hear some toasting going on in Reggie Jax. Ice Cube and Big Daddy Kane rap in Burn Hollywood Burn. Finally and most importantly, they let Flavor Flav out of his cage. Usually Flavor is relegated to heralding Chuck's vicious raps but on this album he gets to be the lead on two songs which gives a humor to Public Enemy that it often disappointingly lacks.

Overall this effort starts off strong and gets repetitive at the end only to be saved by the ever forceful Fight the Power. The album's flawed but it's definitely worth picking up. (Def Jam) A Asch

### Pussy Galore-Historia De La Musica Rock

Although the status of this band has been shaky for some time now, they managed to get into the studio for one more album. Paired down to a three piece for this one (John Spencer, Neil Haggerty and Bob Bert)), Historia gives Pussy Galore a chance to show their roots. Although there are a few old style PG rockers, the majority of this record is twisted out-of-tune blues! I think some PG fans will be disappointed by this stylistic change, but I for one will take it.

(Caroline, 114 West 26th St. New York, NY 10016) B Faulkner

### Max Roach/Archie Shepp-The Long March. Pts 1 & 2

The fantastic Hat Hut "record" label (unfortunately specializing in CDs) brings us jazz jerks another avant treat. In this case, they serve up Max Roach and Archie Shepp performing live in Willisau, 1979. Almost all of the writing credits (on the originals) goes to Roach, and he has most of the playing time as well. These disks are definitely for drumheads. All that drumming could be boring if it weren't so damn good. Shepp also has a considerable presence, contributing his mutant bebop to the stripped mix. There is no room and no need for anyone else.

Each disk carries 4 (long) tunes, 3 originals and 1 standard. They are dedicated to the survivors of the Chinese "long march" of Mao's followers as they fled from the Chinese army under Chiang Kai-shek, but there is no obvious storytelling. There is no reason to prefer one disk over another, but anyone interested in jazz and jazz drumming needs to listen to one or both. (Hat Hut 4106 Therwil, Switzerland) R Gruenig

### Road Whore-Battle Beneath the Planet of the Eternal Gods of Rock

Nipple-piercing, bullet-riddled death dive to hell. 7" of bludgeon rock from Southern California's Road Whore. Guys named Allen Wrench, Matt Naked, Rocking Bob get together with lead snarler Al Bum (ex White Flag) to hit you where it counts. Ouch!!! (Allen Wrench Int. 5225 Canyon Crest Dr. Ste.73 Flr.69 Riverside CA 92507 \$4.00 ppd.) BS

### Sacred Miracle Cave-Salvation b/w Elizabeth Shaw

The second single by this LA all-star outfit, featuring members of the Lazy Cowgirls, Crawlspace and Clawhammer. Side A is a cover of a song by fellow LA band Crowbar Salvation, here made even better. Total killer psychedelic rock with huge-a-riff, wild careening Hendrix-like lead and great female vocals. B side is a beautiful acoustic ballad and while it is not quite as overwhelming as the other song, it is still great. Now if they would only put out an LP...

(Sympathy For The Record Industry, 4901 Virginia Ave. Long Beach, CA 90805) B Faulkner

### Scarlet Drops-Moose Power A-Go-Go

The College Music Journal said this band was on their way up. Hopefully, they'll do well anyway. A three-piece family affair from Ottawa deliver some punchy, straight ahead rock'n'roll. With drummer Reg, wife/bassist Debbie and brother/guitarist Dan, the Drops are a great band. Debbie and Dan share vocals reminiscent of X in both sound and energy. Rock solid and solid rock.

(PO Box 15983 Merivale Depot, Nepean, Ontario K2C 3S8 Canada) BS

### **Screaming Sirens-VooDoo**

The Screaming Sirens subscribe to the "girls just wanna have fun" school of rock'n'roll. A solid fixture in Hollywood, the Sirens are more heard on soundtracks and compilations with VooDoo being only their second full album since 1984. Campy and fluffy as well as seductive and daring, the Sirens know how to play, and play they do. From cow punk to hard-edge rock, they whip it out. Even a departure in *Last Chance Alley*, a cut that would feel at home on a blues album. Weave a web of magic by checking out VooDoo.

(Restless, Culver City, CA 90231-3628) BS

### **Sex Pistols-Live at Chelmsford Top Security Prison**

Talk about a captive audience. Recorded during an excursion inside the joint on September 17, 1976, this album is probably more value as a chronicle of an intense gig than as a music album. This pre-Sid Sex Pistols (Glen Matlock was later kicked out for rumoredly liking the Beatles) goes behind the walls, Rotten as an antagonist, tries to incite a riot, but the inmates ate it up. All the standard are there, including a changed version of *Anarchy in the U.K./Prison*. Sound quality could be better, lots of ugly crowd sounds, but with the Pistols, has that ever really mattered?

(Restless, Culver City, CA 90231-3628) BS

### **Sister Ray-To Spite my Face**

Clear hard production job makes this the most immediately accessible Sister Ray record yet. Slamming punk rock in the classic style with some blazing solos by guitarist Mark Hanely. Fans of early US and Australian punk rock will just love this. (Resonance, PO Box 549, Village Station, New York, NY 10014) B Faulkner

### **Skin Yard-Fist Sized Chunks**

I once saw these guys live and they blew me away. Chunks, their third album, is definitely their heaviest; almost metal at times. It's

less atmospheric than their Hallowed Ground LP, as they do more with odd time signatures, tempo shifting, and heavy accents. There is still plenty of winding, dissonant guitar from Jack Endino and the dramatic vocal callings of Ben McMillan. Less throbbing than previous recordings, but more hard hitting. This is a good disc, definitely recommended. (Cruz, PO Box 1 Lawndale, CA 90260) J Brewer

### **Skinner Box-The Playhouse**

When I was a kid, we'd get off by spinning around to a point on the verge of passing out. The Playhouse takes me back to my childhood. The duo of brainchild Julianna Town (vocals and a plethora of instruments) and Bill Sassenberger (guitar feedback and occasional vocals) produce a sound and feel that seems to evolve from somewhere between consciousness and unconsciousness. If moody and somber are some of your favorite adjectives, The Playhouse is the place for you. (bobok PO Box 43787, Tucson, AZ 85733) BS

### **Skullflower— Ruins CD I Live in a Bottomless Pit 7"**

This is a compilation - two tracks from their first EP, the entire From Destroyer LP (mostly remixed), plus two unreleased tracks to attract those who already have all of their earlier output. The only things which I can think of as comparison points would be the more psychedelic Butthole Surfers stuff (although Skullflower is more slow and pounding), the Bene Seed LP, or maybe early F/I. They don't really sound quite like anybody really, which is a pretty high compliment. The 7" is an edition of 500, and has two of their more rock sounding songs on it. (CD on Broken Flag Records, 7" on Shock Records) B Faulkner

### **Sonic Boom— Spectrum**

This "solo" LP from Spacemen 3 frontman Peter Dinklage sure sounds a great deal like Spacemen 3, but what more would you really want? The power drone of the early stuff is here (*You're the One*), the gorgeous simplicity of *Playing with Fire* is here, plus some new directions (the haunting *If I Should Die*). All in all, a pretty damn perfect album, one which I will never get tired of.

(Silvertone, 6777 Hollywood Blvd. 6th Floor, CA 90028) B Faulkner

### **Sonic Youth-Goo**

Believe it or not the first place I heard Goo was on KROQ in Los Angeles. That's right, the Nu Wave station known for its Howard Jones/ Flock of Seagulls love fests. What's up? What sort of strangeness is Sonic Youth engaging in? You can still hear the manic anxiety, cryptic lyrics and speedway chainsaw guitar through the album. In fact, the second side sounds like business as usual. What makes this record different is first that Sonic Youth is dealing with the best production values that they ever had to contend with and second the songs on the first side follow a basic rock'n'roll structure which makes Goo an incredibly accessible album. Politics of artistic ethics aside, this is a great album, so why waste time developing elaborate conspiracy theories when you can be having a great time. Then again what's wrong with Sonic Youth on the radio?

(DGC 9130 Sunset Blvd. Los Angeles CA 90069-6197) A Asch

## **MOOSE POWER A-GO-GO**



## **SCARLET DROPS**



### **Sonic Youth-Goo**

Sounds like they wrote some songs and then said "OK, how would Sonic Youth do these songs?" Stars Chuck D on the hit single/video *Kool Thing*. Good to see they're hep to PE. News flash: due to 48 track studio production, the alb still has the shimmer that *Daydream Nation* did, which, I guess, some people like (witness the trade mag chart domination). Though the grunges may not be as grungey, the rockers are at least as goofy as in the past and I'd be a fool not to give 'em a big thumbs up for that. Besides, it certainly ain't my place to disparage the untarnished name of the long-standing deconstructionist (and now college) rock faves. Let's just say it's still better than anything else on MTV.

(DGC) J McKnight

### **Steel Pole Bathtub-Lurch**

Any stupe can tell this release borrows on all sides, but it gets jigsawed together in a way that does not approach lameness. Definitely garners brownie points for the avant-splatter comic book cum linernotes (sorta), though it is, at times, too New Yorkesque, and I'm not real excited about the look-we're as nutty as-the *Warlock Pinchers* attitude. I'd heard they'd "changed their sound" which Marianne Faithful's tongue down my throat couldn't get me to deny, but, despite partial loss of straight ahead rockingness, the newly added "guitar flip-out" dirge weirdness pukes quite nicely in my esteem and there's no gettin' around that. Oh yeah, their version of *Paranoid* is about as good as Sab's (i.e. rock 'til you explode).

(Boner, PO Box 2081, Berkeley, CA 94702-0081) J McKnight

### **STP-Smoke-em 7"**

All female monster grunge band featuring Julia Cafritz (ex-Pussy Galore) and Sally the drummer from the *Honeymoon Killers*. Not suprisingly, their 4 song EP sounds quite a bit like those bands, and if NY Scum Grunge is your fancy, you will love this. (Circuit, PO Box 67, Merrick, NY 11566) B Faulkner

### **Three Women in Black**

I don't know if there are really three women in this group, but they do have a woman vocalist named Micheline who can really sing with a lot of "angst." I can just imagine her snarling into the microphone while singing *Grace of God*, which sounds very reminiscent of *Superheroines*. Perhaps it's the rather prominent bass guitar and that dark "Gothic" sound. *Cards* is the best song. It has a fantastic riff done with that fuzzy/brassy guitar sound that stays in your head for hours, and Oh! those great vocals; not so much angst, but still one senses some emotional tension there. The b-side of this EP finds *3 Women in Black* doing a cover of the *Sex Pistol's Submission*... a very crunchy version, indeed! Like sand in your mouth.... just great! Can't forget the early 70's punk style: biting guitar solo in the middle of the song that makes me want to turn it up real loud and annoy the hell out of the neighbors. It would be nice to see this group come out with a full length LP. Let's hope they do it, and soon!

(Dionysus, PO Box 1975, Burbannk, CA 91507) R Luscher

### **Ali Farka Toure-African Blues**

*African Blues* is a very accurate title for the most recent release by Malian guitarist Ali Farka Toure. This album explores and demonstrates the connection between African and blues music. In

songs such as *Sidybouro*, he plays a 12 bar blues guitar and sings the African in a style similar to blues singers. The African tradition is seen in songs such as *N' Timbarma* where he uses African percussion and in *Demele Wague* which has a call and response singing style. Other songs such as *Mbaudy* sound almost like talking blues. The music is simple and slow while the voice is wailing and plaintive. This is a wonderful album which shows the influence of African music on African-Americans and vice versa.

(Shanachie 37 East Clinton, Newton, NJ 07860) M Steuer

### **The Trouble With Larry-Otto Messmer 7", Anemone EP**

I don't know what exactly *The Trouble With Larry* is. Judging from the music, it may be just a case of nerves. The stark urgency of the instrumentation along with the irreverent lunacy of the lyrics result in a sound that could get anyone on edge. Three members on guitars, bass, keys, buzzbox and drum program kind of sound like a manic *Wall of Voodoo*. Well, maybe not a wall, but perhaps a fence... a gate? Anyway, they're fun enough little records. If all your problems were *The Trouble With Larry*, there'd be no problems at all.

(Good Kitty 201A N. Davis Ave. Richmond VA 23220) BS

### **Various Artists-10 ROIR Years**

This cassette retrospects some of the history of ROIR, a cassette only label. The variety of stuff that has been released on ROIR is commendable, from reggae to jazz, (this cassette concentrates on rock) most of it good. I don't agree with their contention that vinyl is dead, but that doesn't take away from the fact that that there has been some extraordinary work released on this label. The first word that popped into my head upon listening to this tape was eclectic. The most stunning example of the variety on this tape is the segue from the gospel great Bro. Vernard Johnson to puke-rocker G.G. Allin, both maintain an intensity, albeit polar opposites. Included are alternate takes and live recordings culled from the tapes of some of ROIR's best talents. (ROIR 611 Broadway, Ste. 411 NY NY 10012) BS

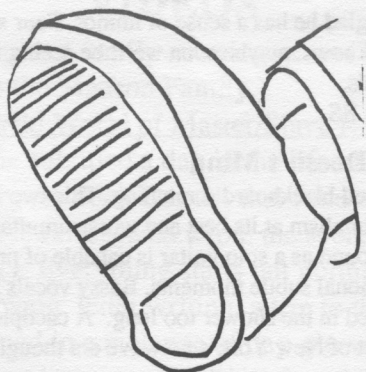
### **Various Artist-Condemek/ Joe Colon**

Listen to the Joe Colon side first and if you pay careful attention to *Schismajam*, I swear to God, it almost sounds like a song. "I love that melody..." Flip it over, and there is no hope... just enough industrial-strength noise for any self-respecting Eraserhead. The name, *Aural Neurosis*, says it all. Tape loops, violin, guitars (kinda), bagist cybersonics. AAARRGHHH!! (ERL, 418 Madison Ave. Albany NY 12210) BS

### **Various Artists-Something About Joy Division**

What kind of tribute to *Joy Division* features energetic upbeat European shlock bands? On some songs the music is OK, but none of the vocalists sing with the emotional content of Ian Curtis. It seems that this compilation was performed by bands singing phonetically because they don't speak English and cannot understand the meaning of what they sing, even if they have ever heard of *Joy Division*. The only piece that approaches the right spirit is a piano-acoustic guitar rendition of *Shadowplay* by *Afterhours*. Stick to the original.

(Vox Pop/Play it Again Sam) B Bigwood



### Various Artists-Love & Napalm, Vol. 1

Buy it, buy it, buy it. Stars the soon to be darlings of the indie scene **Pain Teens**. Even the **Ed Hall** performance glitters with plenty o' the guitar out-of-controlness that made their first alb so cuddly. Fancy packaging, with what is sure to be trumpeted as a hand silkscreened see-through image down a ten-barreled gun sleeve, includes the obligatory colored vinyl. **Butthole Surfer** mavens will no doubt enlighten us with comparisons via **Crust's** use of saxophone, but fuck that; *Hard Stool* (though possessing a title reminiscent of early **Surfer** scatological fixations) lugs itself around quite nicely. Oh, **Lithium X-Mas**, too. (Trance Syndicate) J McKnight

### Various Artists-Pathological Compilation

Kind of odd that **Coil** is on here since most of the other bands are of the UK grind core variety- **Napalm Death**, **Carcass**, **Stretchheads**... The band that really makes this compilation mandatory is the awesome **Godflesh**, who contribute two songs. The apocalyptic 9 plus minutes of *Love Is a Dog From Hell* is worth the price of ownership alone. (Pathological) B Faulkner

### Various Artists-Taste Test #1

Working at an alternative college radio station myself, I know what a great place it is to witness some great live music. More evidence is this double album recorded live on different occasions between '83 and '88 at KXLU in Los Angeles. Although the recording quality could stand some improvement (the album was engineered from cassettes recorded over the air on Splat Winger's ghetto blaster) the quality of the musicians cannot be denied. At times improvised (as with **Paper Bag** whose music is always improvised) and often experimental (**Freshly Wrapped Candies** on "all sorts of instruments,") the music is raw and alive. The list of musicians include, but are not limited to **fiREHOSE**, **Roger Miller**, **Lawndale**, **Universal Congress of...**, the legendary D. Boon, (to whom the album is dedicated,) Wanda Coleman even phones in a spoken-word piece. **Taste Test #1** has captured a bit of history on vinyl. Let's hope subsequent Taste Tests are as savory. (New Alliance.PO Box 1389, Lawndale, CA 90260) BS

### Vampire Lovers-Weirdo Wasteland

Rip-roaring mutant metal from the land of Oz. *Weirdo Wasteland Part 1*, a rapid-fire instrumental, assaults the senses with more energy than any Road Warrior chase scene. *Part 2* maintains the intensity with the addition of Axe Babe's vocal stylings. B/W is proof that 1969 Detroit is alive and well and living in Australia.

The **Vampire Lovers** will suck you dry and leave you craving more. Beware of backwards messages. (Hecuba, PO Box 1022 Davis, CA 95617) BS


### Vertabrae-At The Beach/Anesthetized

Grunge punk-o-rama with the emphasis on grunge. Harshness with backbone. Enjoying **Vertabrae** is like taking a trip to the dentist and all the drilling happens in slow motion. Fuzzed-out grunge guitar weaving in and out of different tempos leaves a wooziness not easily shaken. (ERL 418 Madison Ave. Albany NY 12210) BS

### Victims Family-White Bread Blues

Straight-ahead amp rock with a bludgeon jazz edge to it. It's not surprising that this was produced and engineered by John Wright of **No Means No**. Obvious comparisons aside, what this 3 member family dish out is neither white bread nor blues. **VF** poke you in the eye and elsewhere with power chords, tricky breaks and tempo changes. These guys play tight, but not so tight that they can't let it all loose. A treat, plain as it gets. (Mordam, PO Box 988 San Francisco, CA 94101) BS


## SINGLES



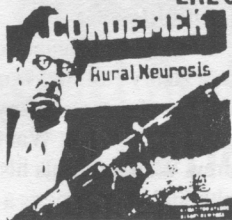
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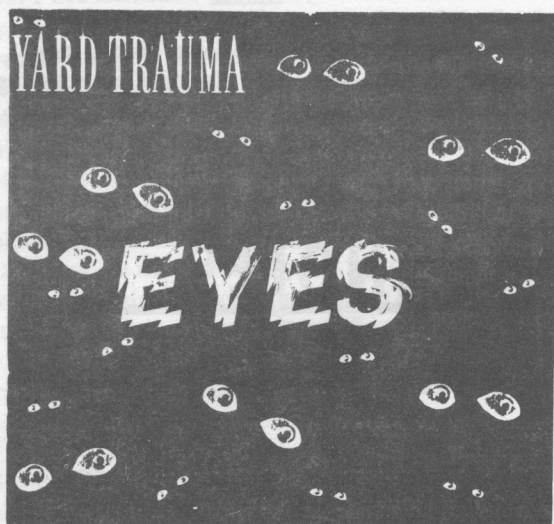
  
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### **Vomit Launch-Mr. Spench**

Taking the name **Vomit Launch** after first considering **Truckload of Fuckers**, one would be inclined to immediately dismiss this band as some typical puke rock scum band. Guess what? WRONG! These guy (well, actually there are a couple of women) have a soothing melodic college rock sound. Jangley guitars combined with female harmonies along with a production quality that would sound at home on any major label product, **Vomit Launch** will leave you with a swirling warm feeling in the pit of your tummy. The music of **Vomit Launch** has its bounds, but it also appears that they're able to push these bounds. It takes almost the whole album before VL launch into a complimentary rocker that is worthy of their name. Punk sensibilities along with the prettiness of pop make **Mr. Spench** one to look for. (Mad Rover. PO Box 22243 Sacramento, CA 95822) BS



### **Wallmen-Nemllaw**

Unfortunately, I was only able to listen to this tape once before giving it away and never getting a review back, but I wanted to include something because just that one time affected me. What I do remember makes me smile. A goofy wackiness combined with sufficient wit make for one of the things from the lighter sides of life. Totally self-produced and distributed, these guys do it all. After all, any follower of Bob Dobbs can't be all bad... Right? (Wallmen, 7711 Lisa Lane, N. Syracuse, NY 13212 \$4.00 ppd.) BS

### **Wartime-Fast Food for Thought**

There is either something incredibly right or something incredibly wrong with the world when a Henry Rollins' work appears on a psuedo major label. You wonder if there was any prophesizing when they came up with the name **Wartime**. Here Rollins, along with bassist Andrew Weiss, reveals his affinity for rap. Bludgeoningly harsh and although the music is a departure, the intensity rivals that of the **Rollin's Band** or **Black Flag**. Lyrically poignant in the Rollins tradition. They do a cover of the **Grateful Dead's Franklin's Tower** which can probably be described as a Dead Head's bad PCP trip. I got a Dead Head friend of mine to listen to it. "Yeah, you can kind of make it out, it has the same melody... well, at least the same chord progres-

sion." I'm glad he has a sense of humor. Four songs in the big time, who knows, maybe soon we'll be seeing Hank doing Nike commercials.

(Chrysalis) BS

### **Wendel Doesn't Mind**

Acid-washed blackboard scratching. This two man self-produced CD is minimalism at its best and worst simultaneously. About as painful a sound as a solo guitar is capable of producing combined with occasional subtle moments. Bassy vocals by a singer who's been trapped in the shower too long. A cacophonous miasma reminiscent of New York's no wave era though niether punk nor jazz. Will leave you with blisters on your ears. Stark cover photo by John Ashby.

(Wendel Doesn't Mind, 8306 Wilshire Blvd. #983 L.A. CA 90211) BS

### **Wipers-The Best of Wipers and Greg Sage**

A band that has lived in relative obscurity from the beginning of the punk day, the **Wipers** have produced some memorable as well as less than memorable music. The Best of... delivers some of both. This trio, led by singer/guitarist Greg Sage, has a dense and methodical sound dominated by Sage's storm cloud guitar and containing intelligent introspective lyrics. The **Wipers' Over the Edge** album is probably the better of The Best of the Wipers, but if you want to hear it all, check out this one. (Contains the classic rocker *Romeo*.)

(Restless, Culver City, CA 90231-3628) BS

### **Yard Trauma-Eyes**

A pounding grungey serving of noise stew produced by **Bad Religion's** Brett Gurewitz. **Yard Trauma**, having survived in some form or another since 1982, includes in its line up: guitar/songwriter Joe Dodge, Mr. Dionysus Lee Joseph on bass, Walter Neel on lead and drummer Davey Steel. Title track is a brisk garage-punk number while B/W has a couple of more psychedelized grunge miesters. All on see-through yellow vinyl. Neat!

(Dionysus PO Box 1975 Burbank, CA 91507) BS



## VIDEOS

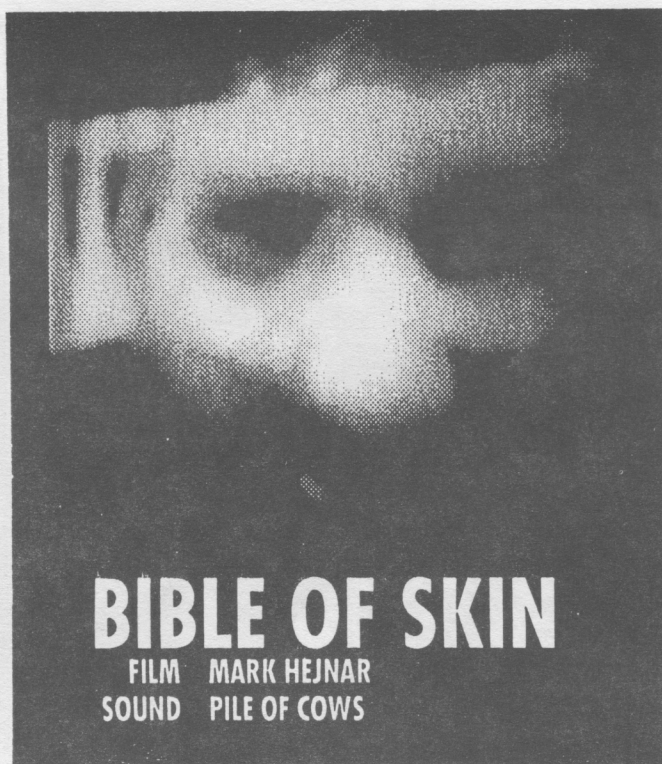
A couple of family-viewing gems (Yeah, if you belong to the Manson Family.)

The Wild World of Master/Slave Relationship could easily be subtitled a day in the life of a bondage fetishist. A film by Rick Darnell that follows our heroine, Debbie Jaffe, (who wrote the score) through an atypical day. Everything starts out normal enough- television viewing, letter writing, a trip to the post office- all filmed in a melange of day-glo veneer. Things end up a little restrained, all the while, Debbie's harsh industrial soundtrack setting a mood analagous to her comzfort or lack there of.

Bible of Skin, by Mark Hejnar, is a video of harsh vignettes-music videos for axe murderers. Experimental images of perverse sex, violence, crucifixion, castration, concentration camps, home movies, ritual and religion. Sound by Pile of Cows, an industrial extravaganza in every sense of the word.

What disturbed me most about these films is the fact that I wasn't disturbed. Perhaps in a world swimming in the seedy side, a dip in the pool leaves one cold.

The Wild World of Master/Slave Relationship: Debbie Jaffe PO Box 191211, San Francisco, CA 94119-1211



Bible of Skin: \$21.45 ppd. Mark Hejnar, Tale Napkin Productions, 7044 No. Greenview, Apt. 3N, Chicago, IL 60626

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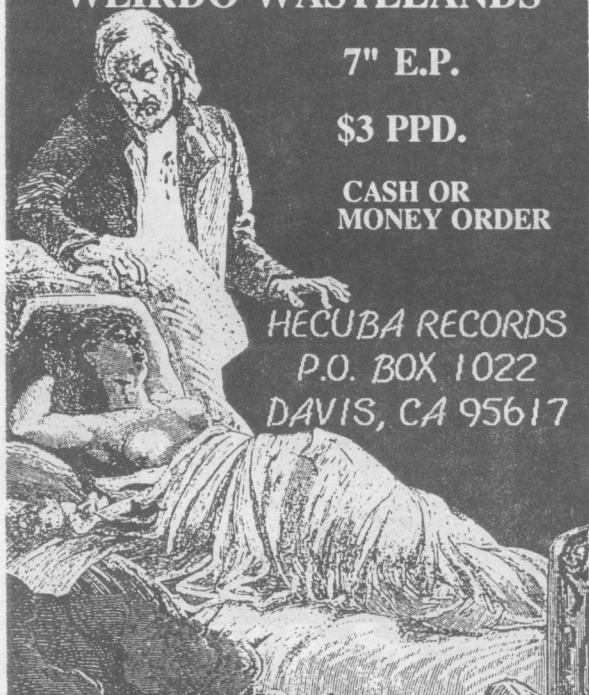
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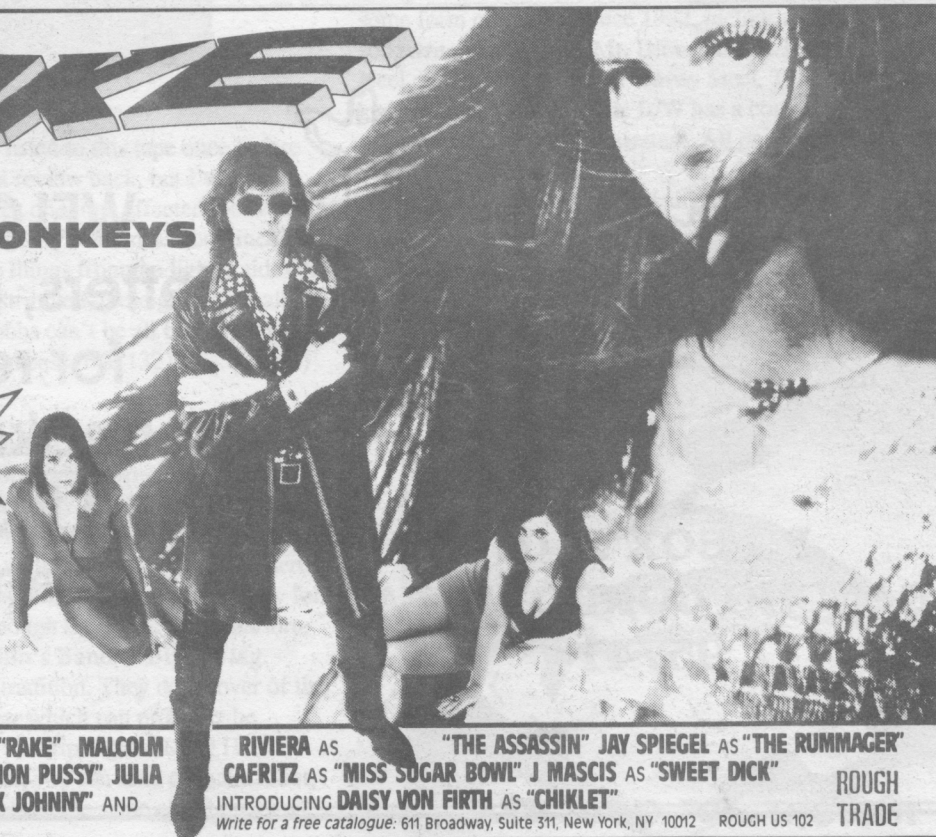
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